

FILM FUN

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Notice to Reader

When you finish reading this magazine, place a one cent stamp alongside of this notice, hand to any postal employee, and it will be sent to our soldiers and sailors at the front.

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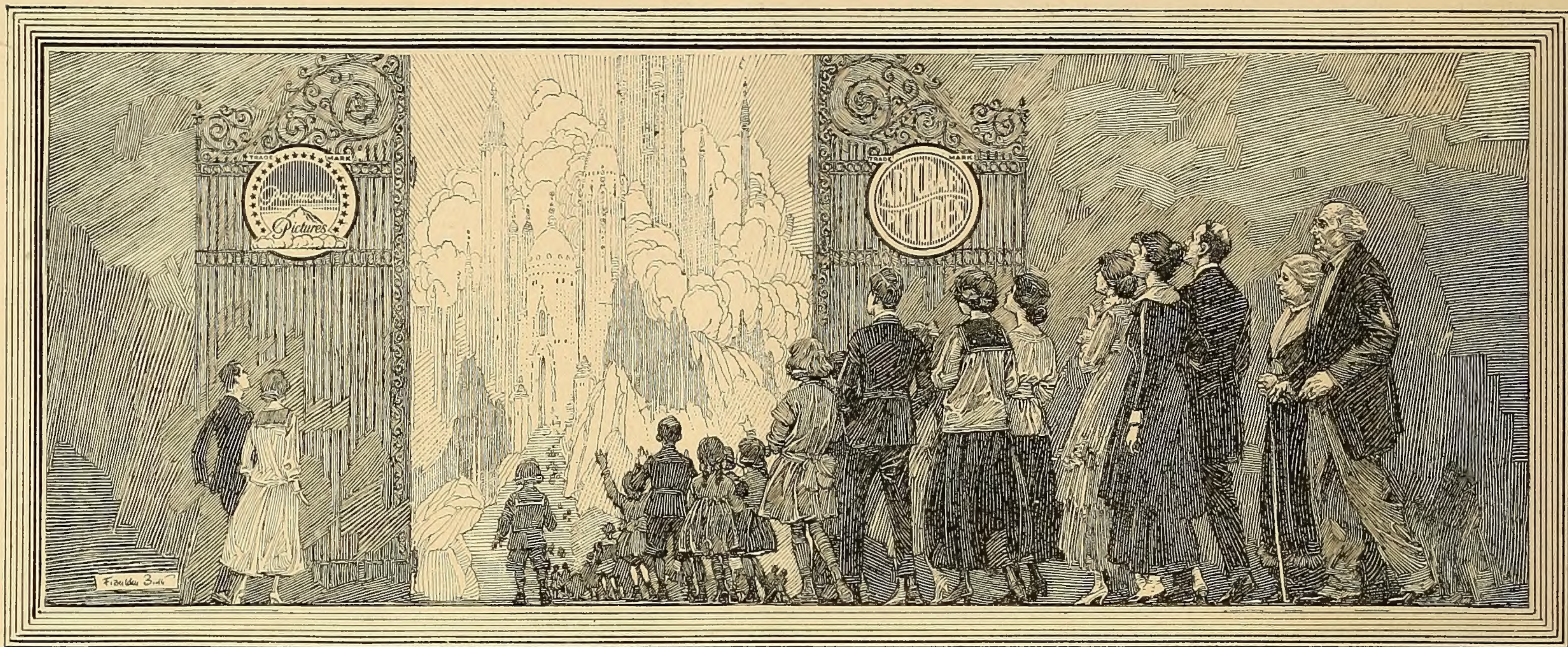
FEBRUARY



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A MOVING PICTURE

A fortune awaits the person who films this scene



Come: let's go back to the Land-of-Beginning-Again!

BEDTIME stories over, tumble-time all
through—good-night to Johnnie and Dollie.

7:30 by the clock.

“What shall we do? That's it! And it will be good because they show Paramount and Arctcraft pictures. But hurry—we don't want to miss a minute of it.”

* * *

You don't know exactly how it all comes about. And what's more you don't care. But before you realize it those vexatious big little things that were so important at a quarter to six aren't of any importance at all.

You slip out of yourself. And your mind is all dressed up in a pinafore or knickerbockers. You're headed hot-foot back to the Land-of-Beginning-Again. The Land where things are what they ought to be—the land of Fancy-Free, of Youth—the wonderful land of motion pictures.

You sit there for two hours that tick off faster than anything you ever believed possible—absorbed and lost in love and adventure, romance and fun—feasting your eyes on gorgeous spectacles that whirl you off into strange worlds.

And you agree that Paramount and Arctcraft motion pictures are good company to keep as you go back to Johnnie and Dollie, wiser in the wisdom of the Land-of-Beginning-Again—with a mind even more ready for understanding their problems and a surer, closer comradeship with these keepers of your hearts.

* * *

Of course, you will remember Paramount and Arctcraft as the better motion pictures—better in everything that makes a picture worth while:

*foremost in their stars
foremost in their direction and mounting
foremost in their literary and dramatic standards*

And you will remember the theatre, too, where you see them.

Paramount and Arctcraft Pictures



Three Ways to Know how to be sure of seeing Paramount and Arctcraft Motion Pictures

one By seeing these trade-marks or names in the advertisements of your local theatres. **two** By seeing these trade-marks or names on the front of the theatre or in the lobby. **three** By seeing these trade-marks or names flashed on the screen inside the theatre.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

FEB -6 1918

✓ ©CLB408233



VITAGRAPH

CORINNE GRIFFITH

This young star is at work on a patriotic photoplay, written by Robert W. Chambers, to expose the spy system and aid in suppressing it. The scenes along the Erie Canal, filmed in the worst of the zero weather, entailed such hardship that Miss Griffith is justified in feeling that she has been doing her bit heroically. This is her first winter in New York. Her home is in the Lone Star State, and Texas is proud of her.



Film Fun

EDITORIALS



An Ark of Safety

IF ANY fractional part of the deluge of disaster that is foretold for the film industry is to arrive on schedule, it is urgent that we organize for safety.

The fifth largest industry in the country has involved in its destinies an enormous number of people, but its growth has been so rapid that such unessential things as statistics have been disregarded. It is estimated that some sixteen million people are directly concerned in transportation matters, that being second in volume and importance in the country's industries, and for present purposes it may serve and not be far from the facts to estimate that the livelihood of some five million or more people will be affected by this flood—if the storm breaks.

Safety can be assured if this army of film folks is thoroughly organized and goes systematically about getting what it wants. Among the things it wants is, first, of course, an enrollment which will demonstrate its strength and ability. It ought to be possible to form an association on such broad lines as will bring into membership all the film folks, in every branch of the business—men and women, producers, distributors, writers, camera men, mechanics and the hosts of craftsmen of one sort and another whose prosperity is so important, not alone to this industry, but to the communities they live in.

A fund can be created that will be no burden on anyone. Scores of thousands of us can manage "a dollar down and a dollar a month" almost any time, without serious financial embarrassment even in these war times. An organization with five million members, or even half that number, paying dues at that rate, would soon become a power for good. So many of the boys are in the service that it might be well in the beginning to devote our energies and our funds to war purposes—along lines similar in a general way to the Stage Women's War Relief work. Or it might be wise to build a home for film folks to use at need, whether the need arises from old age or illness or accident or other incapacity. A big, beautiful hotel-and-office building, to contain every requirement for members, would probably be self-sustaining from the start; but apart from such a building and in connection therewith there should be established a hospital and a training school, where the boys who come back from the war needy may regain lost ground, and where their dependents may be equipped for the big battle to win bread without inordinate hardship, for the worst of war always follows the cessation of hostilities and falls heaviest on the weak. It might be well to plan for

twin establishments, one on the east and the other on the west coast; for it is a safe guess that the greater part of production will always be in California, where the year's average of camera days is 312, and the peak of the load of distribution will always be carried in New York.

A membership might carry appropriate privileges, in a general way, like the Travel Club confers, or insurance or indemnity or an annuity. Also it might be wise to incorporate the tenet of the Rotary Club, "All for each and each for all," as a working principle.

The big idea is the strength and the power for good that such an organization will surely develop. FILM FUN is willing and anxious to do its "two bits" in perfecting such an association. What do *you* think of such a plan?

Loving Our Enemies

ONLY the Irish seem to understand how this can be, and ought to be, done. Everybody else seems to think criticism necessarily implies censure and enmity, but not so the son of Erin. An amiable altercation is better than the breath of life to him. If you yield to his argument to-day, by to-morrow he will have shifted ground and will hold forth valiantly for the point you conceded. It is a good arrangement, when you get used to it.

This is by way of excuse to some good friends who want us to go on record as to the censor. We don't know. We wish we did. We're ready to argue the question from any angle. Judging by the crying abuses in photoplays, something ought to be done; but if their accomplishment to date be an indication of the worth of their work, then the effectiveness of censors is away below zero.

The responsibility should be fixed wherever it belongs, and transgressions should be punished. The police, it is generally understood, are charged with the duty of keeping youth out of danger. It might be a solution of the problem to enlist the co-operation of the chief of police and get him to detail a board of censors from his officers—members to be changed weekly or monthly, to insure a fair deal for all—and let these experts in public welfare decide what is detrimental in films to the good health and good conscience of the community.

There is no doubt in the world that they would suppress much that now gets by. This may not be the right solution, but it is worth consideration. It would surely lessen the confusion that now prevails, due to so many attempting the same thing, with the result that nothing is done, and there's nobody to blame.

FILM FUN MAGAZINE will be issued the 10th of each month, instead of the 1st as heretofore.



F L A S H B A C K S



AFTER Ella Hall appeared in the *Little Orphan*, six hundred and forty fellows wrote to her, offering to adopt her.

Charlie Ray, announcing the marriage of his sister, says she is now an X-ray. Rather clever of Charlie, don't you think?

That sorrowful, pleading expression you so often see in Charlie Chaplin's eyes is not acting. He's afraid Eric Campbell will fall on him.

Theda Bara asks \$100,000 damages because Major M. L. C. Funkhouser, of Chicago, has criticised her attire in various plays. So much for so little!

"Ralph Ince will direct his wife, Lucille Lee Stewart, in her new screen vehicle, *'Step by Step.'*" Ya-as, he will! Who ever heard of a man *directing* his wife!

Fannie Ward took a two weeks' vacation to heal an injured shoulder. Mack Sennett hopes the idea won't spread in his camp, where a bruise goes with every laugh.

Visitors at Chaplin's studio notice in his dressing-room a glass case containing many rows of books. They marvel that he has time to read them. He don't—they are bank-books.

Mary Pickford plays the two principal characters in *'Stella Maris.'* Fine! We like lots of Mary in her pictures. None of us would complain if she played *all* the characters!

Jack Pickford and Louise Huff's appearance in a love-story picture called *'The Varmint'* has caused a crusty old bachelor to say that at last somebody has called Cupid by his right name.

H. C. O'Livin, an "extra" on the Laskey lot, has petitioned the California Legislature to change his name. He claims every time he shows up for work, the other "extras" try to mob him.

You can't keep the airy Douglas Fairbanks down! He asserts that next year will find him flitting in France as a flier with the Allies. Not to be outdone, Roscoe Arbuckle claims he is going to enlist as a tank!

Theda Bara claims to be a reincarnation of Hoo-Sis, a daughter of one of the Pharaohs. It looks as though she may be able to get away with it, too, because no one can prove she isn't.

Charlie Ray has some cousins who are continually sending him presents along with their hintful hopes of getting into pictures. Charlie says he at last understands the meaning of "diplomatic relations."

Rufus Steele, whose preparedness film, *'The Eagle's*

Wings,' is still running strong, tells us all his ambitions are "up in the air." He made a number of flights, and now he just hates ground traveling.

Wallace Reid likes to go duck shooting. We go as far as anybody in our faith and admiration, but that yarn of his about bagging the limit, and "then that somebody stole all of 'em" sounds awfully like a fish story.

Constance Talmadge is haunted—by the skeleton she has lately discovered in California. The ruins of Babylon, the set in which she worked as the *Mountain Girl* in *'Intolerance'* a year and a half ago, is still standing.

Leander Richardson must have been some peeved when he wrote of a "male star of considerable candle-power manufactured by the producer's publicity bureau." He mentioned no names. Maybe you will know whom he meant.

Mack Sennett has every male moveite in the U. S. raving over his bunch of bathing beauties. No wonder the population of Los Angeles is increasing! As for the writer of these lines, he would rather be the Pacific Ocean than President!

Leon Trotzky, now so prominent in Russian politics, was at one time a moving picture actor in this country. He appeared in *'My Official Wife,'* with Clara Kimball Young, and his salary, it is said, was just five dollars a day—the days he worked.

During the big Red Cross drive a woman at Hollywood offered \$100 to the fund if Douglas Fairbanks would jump from the roof of the stand. He did—a distance of twenty feet. Five dollars a foot. Doug says he is glad the lady didn't offer a thousand dollars.

Anita Stewart has a contract with Vitagraph calling for \$1,000 per week salary and a guaranteed royalty of \$75,000 per year. And Anita wishes to break that contract! It is news like this that causes the \$8 per week shopgirl to swallow her gum and go into hysterics!

All the way from Balboa, at Long Beach, Cal., comes this suggested amendment to the Hoover schedule: Cheatless Sunday, Treatless Monday, Meatless Tuesday, Wheatless Wednesday, Sweetless Thursday, Heatless Friday (this is every day in New York just now) and Eatless Saturday. We're in favor of somebody else trying it.

Clara Kimball Young engaged Norman Selby (Kid McCoy) to play the part of the detective in *'The House of Glass,'* and it is related that on his return from his first day's work, he found that his rooms had been rifled of jewelry, clothing and \$200 in money—real, honest-to-goodness money. He's sleuthing now on and off the job.

Tell us how you like this page.

The Beautiful in Picture Plays

By PEGGY HYLAND

Miss Hyland believes, as FILM FUN believes, that fine, clean plays which fathers and mothers can enjoy in company with their daughters of any age, will prove as strong from the box-office view point and as popular with the public as those that feature the salacious. That's why we asked her to write this story. The success of her late film plays, "Persuasive Peggy" and "The Other Woman," prove our point. Next month Winifred Allen will tell all about how she likes working in Florida.



Pleased with her purchases and the fact that "Dad" arrived from London in time to help her go shopping.

PATHE

BEAUTY is always refreshing. With the memory of some beauty in our heart, it is easier to overcome difficulties and battle discouragement, and in this old workaday world the time to search for beauty is all too fleeting. Only in the recreation hour, knowing the day's labor has been completed satisfactorily, may we seek it with an easy conscience.

Realizing this, I come to the point of my little chat with you. I found myself longing to pass this beauty along to others. When this desire was first born, I spent days wondering how I might in some way win my purpose. I reasoned it out to myself somewhat like this:

The artist strives to give us the beauty of marine scene. Day after day he sits before his canvass, palette and brush in hand, making a change here and there, touching up the crest of a wave just about to break, in order to make the spray more natural.

He endeavors in every way to convey the pure beauty of the scene before him to others.

The poet sings of the beauty he sees—it may be in the woodland. He describes the great solitude of the scene, with the only living sound that of the birds' songs pealing from among the green of the towering trees; of the flowers springing from the soft, brown earth; the little brook rippling over the rocky surface. Somehow he makes us feel the presence of old Mother Nature herself.

And then the musician—how he takes us away from the workaday world, giving us the glory of the sunset as the big ball of fire sets behind the hills, twilight enveloping the world—all by drawing his bow caressingly across the strings of his violin! So, in every walk of life, we find our fellow-men lending their efforts and talents in bringing the beauty they find in their world to others, who might perhaps walk past the scene itself unheedingly.

And it seemed to me that the screen serves as a mirror to life itself, reflecting both the desirable and undesirable; but apparently the only stories available reflected the sordid—not what I wanted to reflect—not the little humorous in-

"The Other Woman" presents the old problem in a new light.



PATHE



MAYFAIR

LUMIERE

PEGGY HYLAND,

As "Persuasive Peggy," doesn't have any difficulty in convincing her audiences that a wily woman's winsome ways are all the equipment she requires to insure her victory in any engagement.



MAYFAIR

cidents so prevalent in our lives, to which we are blind because of their proximity—not the great studio of nature and attractive flashes of happy, innocent children and romping animals.

I knew there were such stories galore. I had read many of them myself. And then and there was born a determination to screen the wholesome topics and shun the sordid and sensational.

Life itself is a drama—one in which we all play a part—and I felt sure that my friends would enjoy the sort of entertainment which I had in mind in their recreation hours. Human nature is the most attractive thing imaginable, and, therefore, I felt sure a human-interest comedy drama with pretty settings would be pleasing. Thus was born "Persuasive Peggy," my first offering under the Mayfair banner.

"Persuasive Peggy" is an "honest-to-goodness," true-to-life story, showing how a sweet young bride ties her blustering boy husband to her chariot wheels in so diplomatic a way that he still believes himself the master. It depicts the first year of married life—the hardest one to live through without acquiring scars. One by one the young wife places the bricks of faith, consideration, cooperation and understanding in her little dream house of matrimonial happiness. And love, of course, is the corner stone. In the end she and her boy husband learn that home is where love abides.

Of course, my pictures must be entertaining as well. In every case the story must have an original plot, pretty frocks must be in evidence, and pleasing people cast in the roles to make the offering attractive. But it need not contain anything not wholesome and refreshing. The beautiful in motion pictures has enormous undeveloped possibil-

Friend husband is learning never to be surprised, whatever happens.

ities, and I hope to exhaust every one of them before I say "die."

Romance will always be present, for it is romance that makes life worth while. When we do not crave romance, we have lost the very spirit of the drama of life. And love—love must always be portrayed as an ethereal and elusive thing, but, nevertheless, it must always be there, for it is love that makes the world go round, whether it is the love of mother, child or sweethearts.

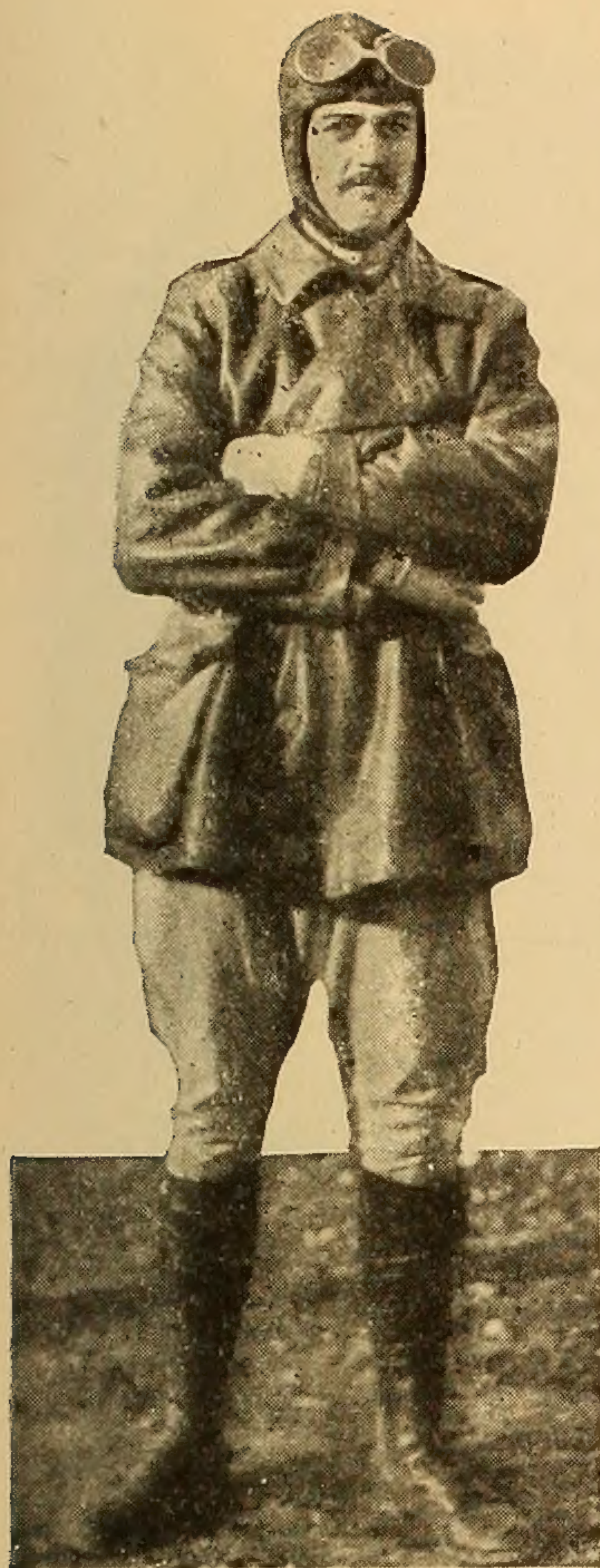
And so, dear friends, these plans are the realization of my dreams. Like the artist, poet and musician, I purpose in my humble way, through the wonderful medium of the screen, to bring to you in your recreation hour all the beauty I am able to glean in stories, acting, frocks and settings. I hope that many stars may join me in this rebellion against the sordid and sensational in picture plots. If we unite in a determination not to appear in bad plays, the question of censoring will be settled. And I hope my pioneering may furnish box-office demonstration that my theory is sound.



"Jackpots" likes to have Peggy talk over her troubles with him.

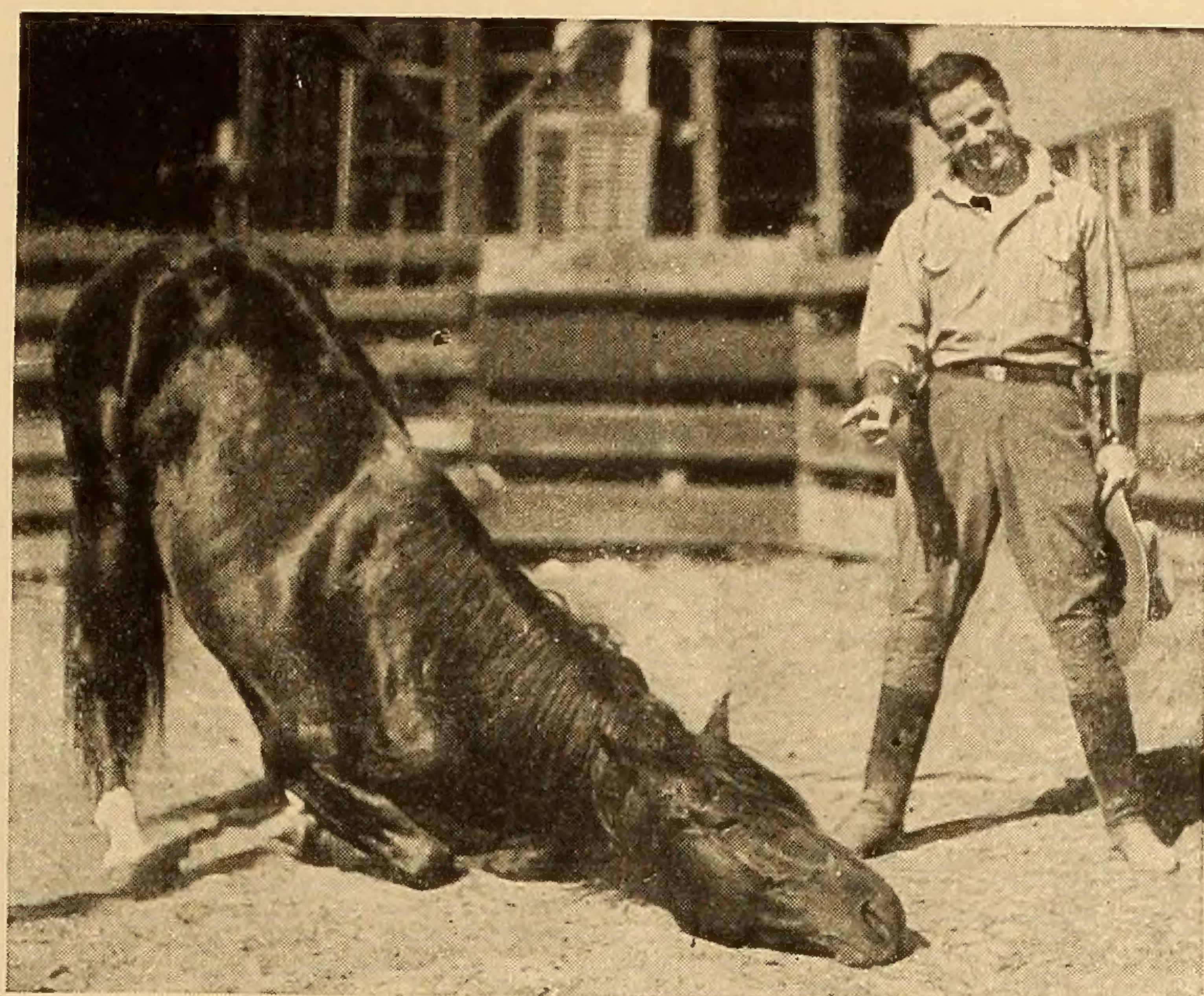
MAYFAIR

Exclusive Fashions of Some of Our Friends



METRO

Lieutenant Hartley McVey, aviation section U. S. Signal Corps, a brother of Mrs. Sidney Drew and formerly Mr. Drew's secretary is used to being "up in the air."

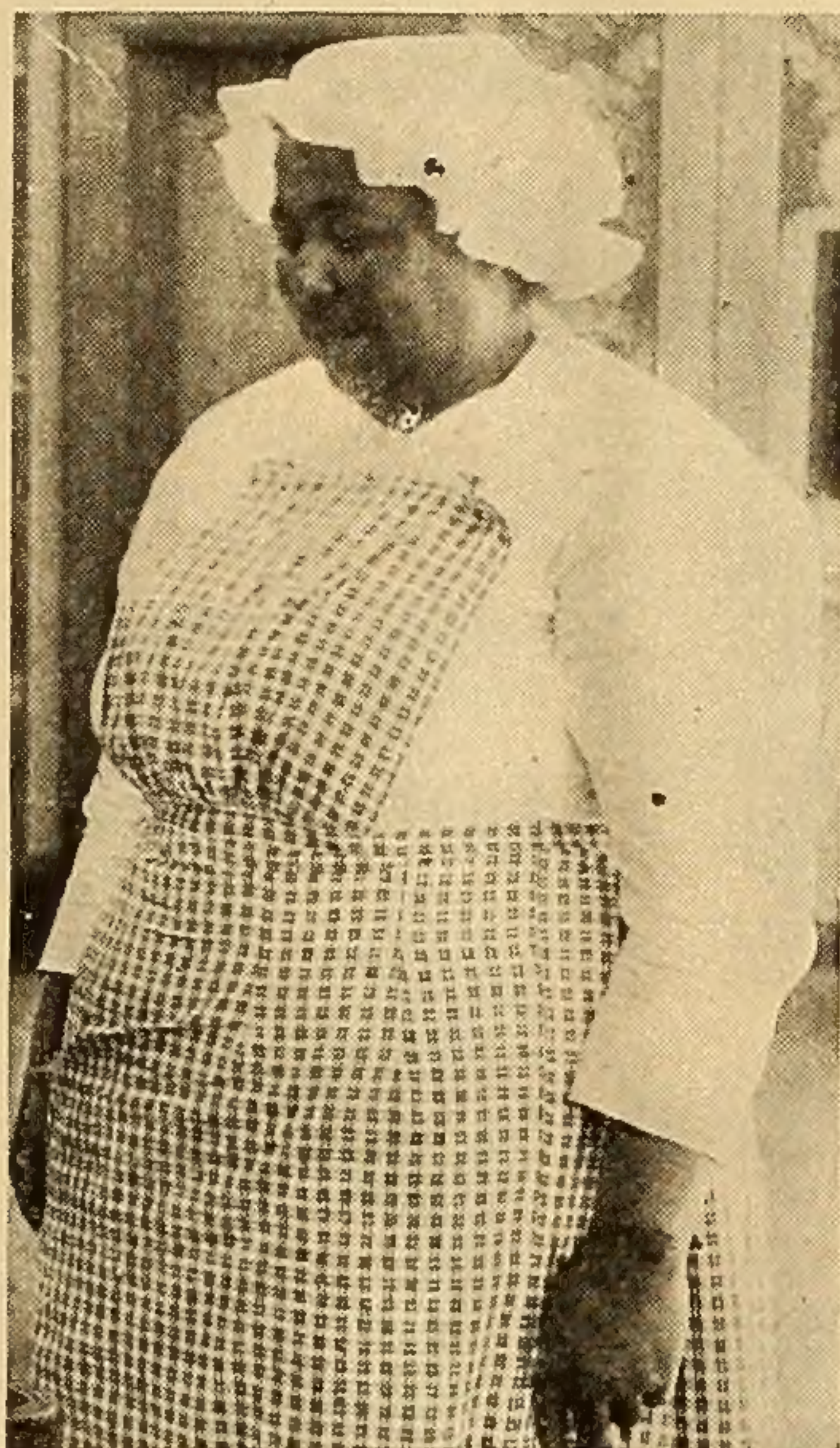


AMERICAN

William Russell wanted us to have this, so we would know what a real animal trainer he is, out on his California ranch. He's a "regu-



Genuine, all wool and yard wide, supporting Jackie Saunders in "Betty Be

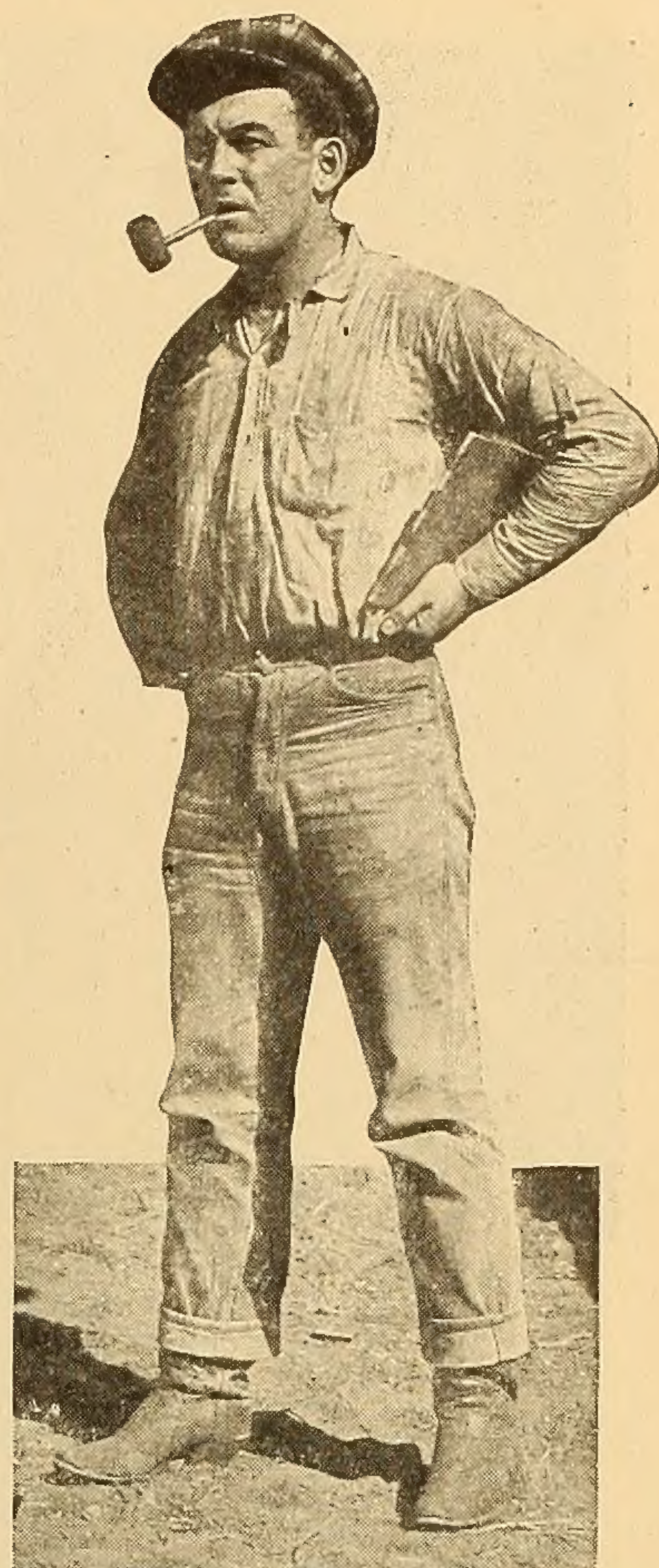


HORKHEIMER-MUTUAL

lar fellow," Bill is, and a mighty clever comedian. Next time he comes to New York, we hope he will stay longer.



Good." Anybody would be, Jackie says, who had Mammy's care cooking.



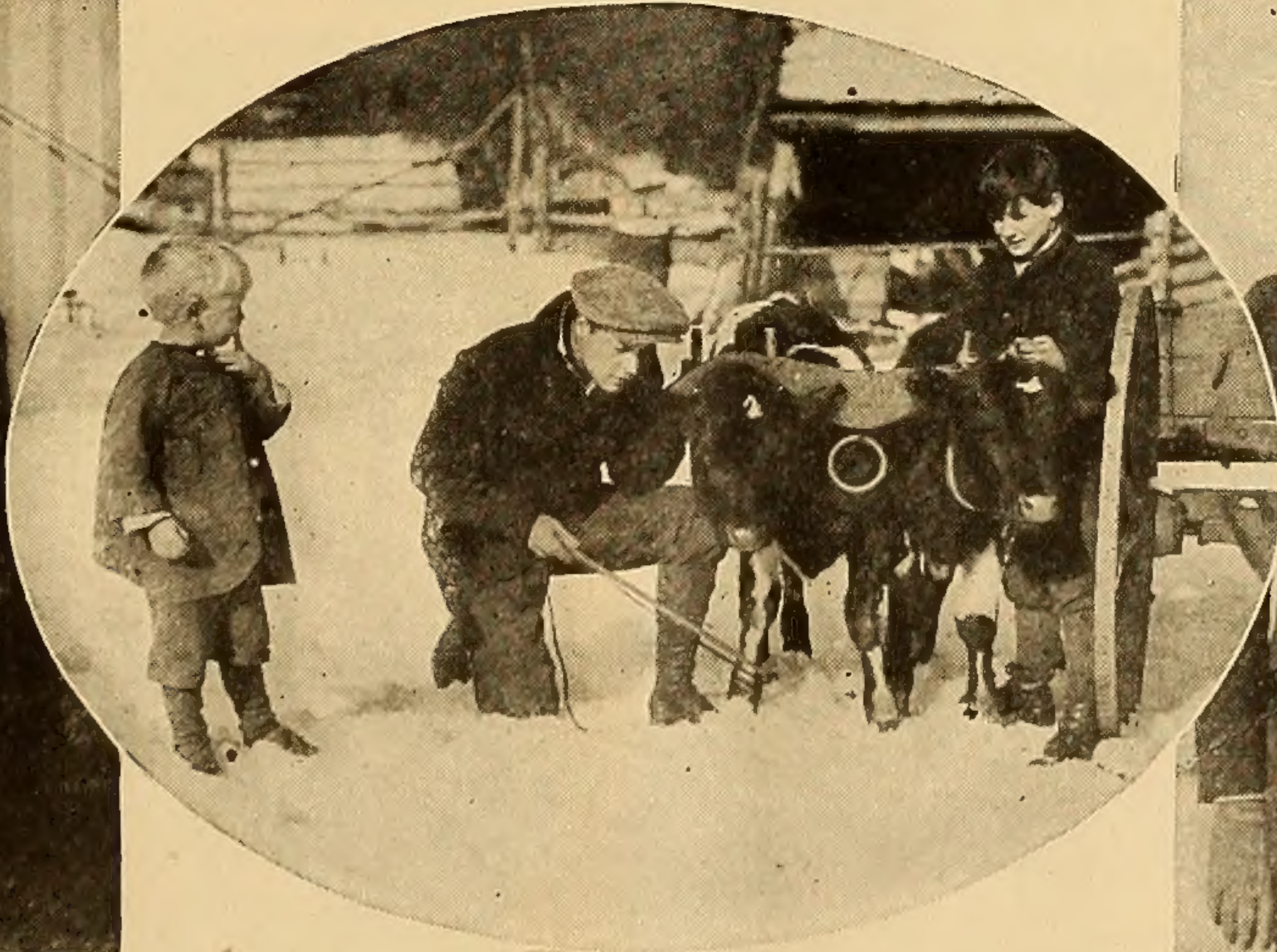
VITAGRAPH

Bill Duncan, in a "Darn It" pose, directing in the new serial, "Vengeance and the Woman." Life isn't all sunshine, even in California, out on location.



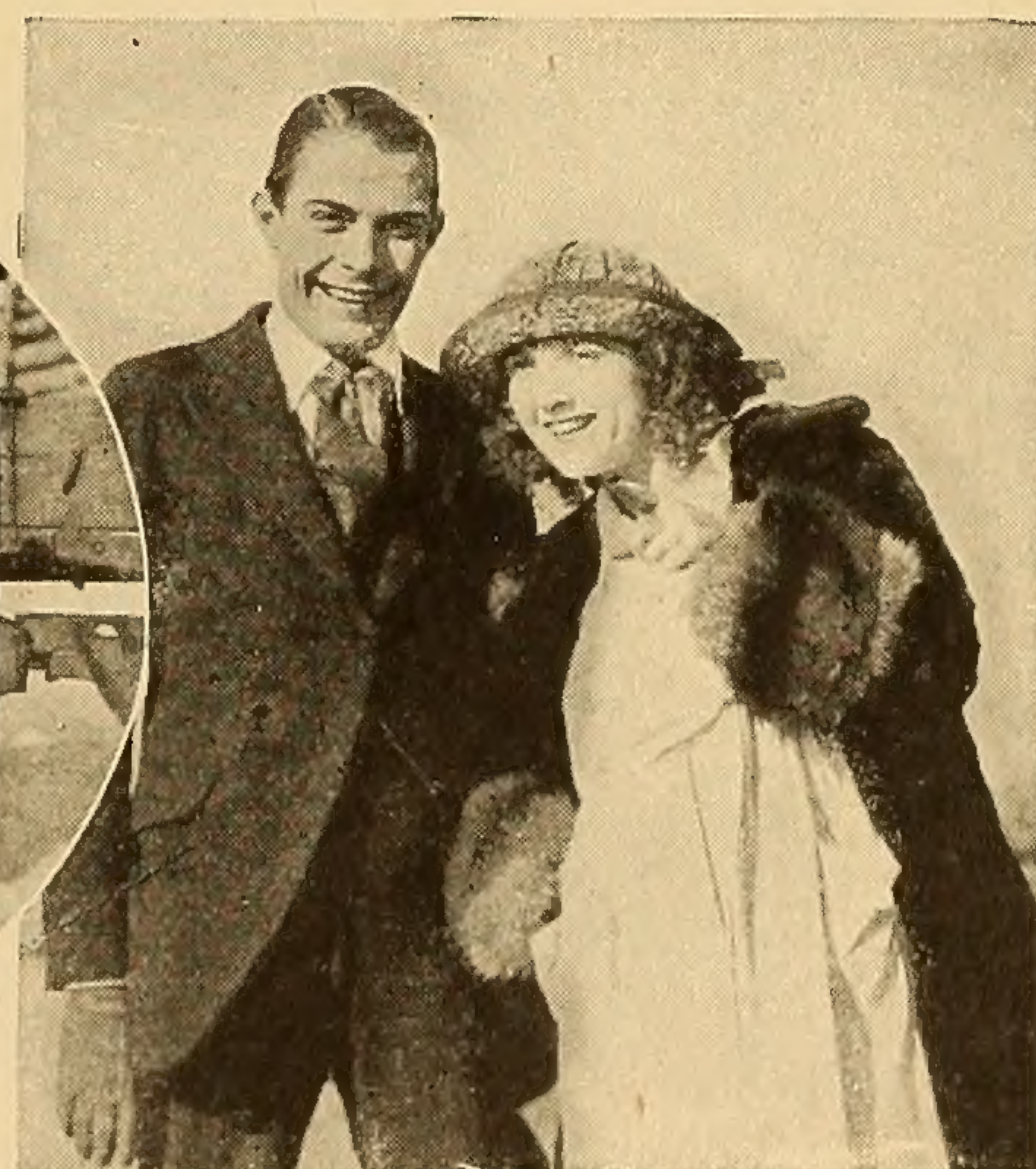
PATHE

Baby Marie Osborne, the little Pathe star, and Toto, the famous Hippodrome clown, as they appeared at the Red Cross benefit recently held in Los Angeles. Toto is a screen scream.



METRO

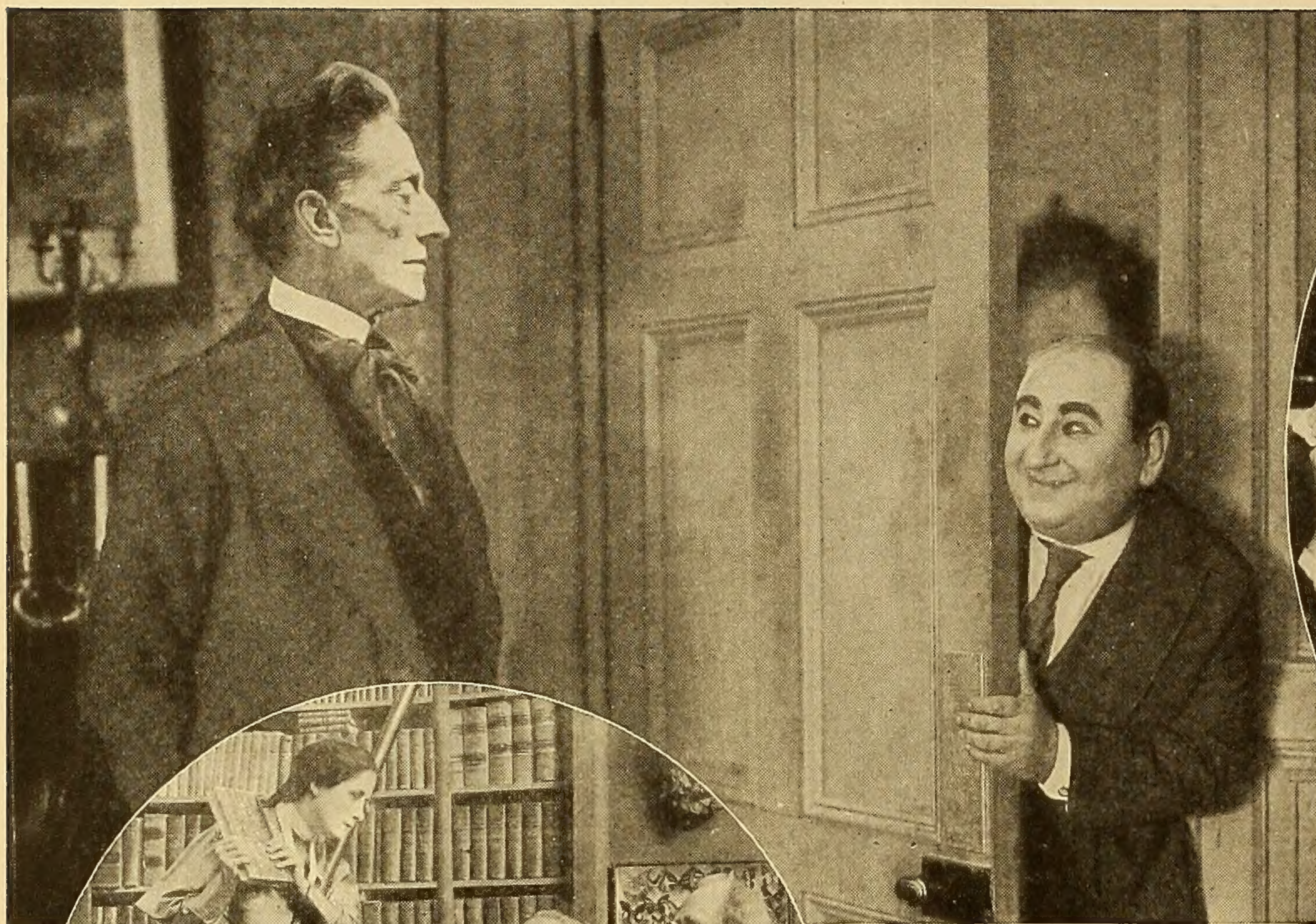
Harold Lockwood, toreador. He had a lot of fun and became very popular with these pets of the lumber camp in the White Mountains, where Metro staged "The Avenging Trail."



SELECT

Constance Talmadge went to California last month to film "The Shuttle." She was having one great day going over old trails with Earle Foxe when this was taken.

Old Friends From the Stage and the



HERBERT BRENON

Sir Johnston Forbes-Robertson and Sydney Golden, in "The Passing of the Third Floor Back," a Herbert Brenon production.



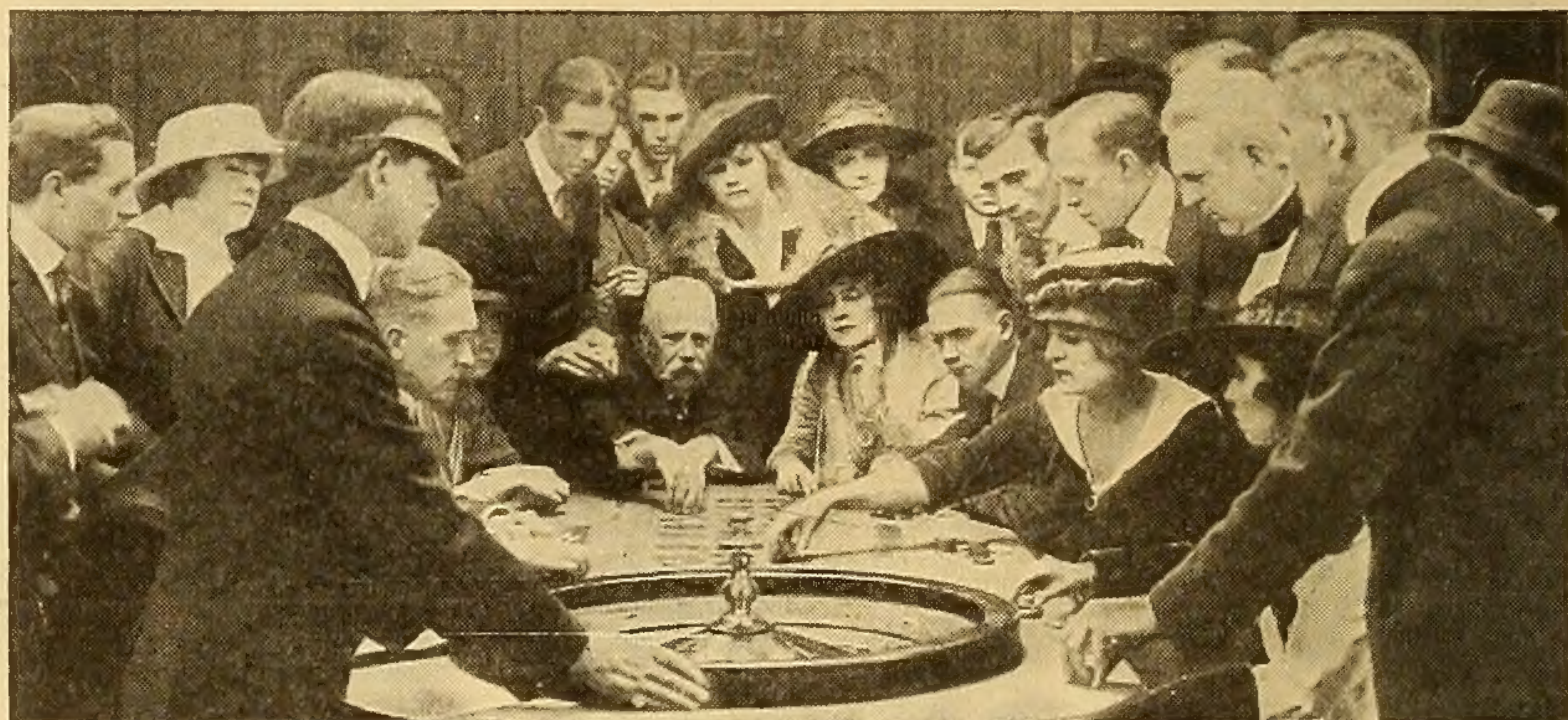
GOLDWYN

"The Cinderella Man," Mae Marsh, star, awakens the beholder to a frame of mind that recognizes the truth and beauty in make-believe.



CLARA K. YOUNG

Miss Young, in the convent dress she wears in "The Marionettes," seems to be having a disagreement with Director Chautard and her father, Edward M. Kimball, but it's all in the picture.



METRO

Emily Stevens, in "Alias Mrs. Jessop," a recent Metro success, plays the game of chance.



PATHE

This doesn't look like the foreword to a tragedy, but it is. The picture is "Her Sister's Rival," produced by the Russian Art Films Corporation.



PARAMOUNT

In Dorothy Dalton's recent photoplay, "Love Letters," occurs this tense moment when the old gardener remembers who wrought his ruin.

Five-Foot Shelf of Books Appear in Films



PARAMOUNT-BLACKTON

They are all star performers in this rousing scene, which comes near the end of J. Stuart Blackton's great picture, "The Judgment House," a film version of a Sir Gilbert Parker novel, lately released.



Taylor Holmes, in "Uneasy Money," with Virginia Valle, is registering devotion. Really a smile of woe, for the coffee is cold, but he doesn't know she knows it.



PARAMOUNT

Vivian Martin, as Octavia Basset, "The Young Barbarian," is a terrible trial to her English small-town relatives.



METRO

Ethel Barrymore, in "An American Widow," is a revelation. Her most ardent admirers were not prepared to see her in a comedy role—that of a dashing young widow, with definite ideas as to her requirements for a second husband, working confusion to all who oppose her.



PARAMOUNT

Dainty, clever little people—these that appear with Marguerite Clark in "The Seven Swans." This shows how happy they all were before the wicked spell was laid upon her little brothers. Wouldn't you weave nettle garments to win them back?

How to Help

★★★★★★★★★★★★★★★★

Make the Third Liberty Loan the Victory Loan

THE TWO Liberty Loan campaigns have demonstrated the willingness of film folks to reach down into their pockets and lend their dollars to the government. Furthermore, they have all displayed an eagerness to aid in dislodging dollars from reluctant or hesitant pockets. Fairbanks's whirlwind trip from Hollywood to New York and return swelled the total by more than a million. Marguerite Clark worked so willingly and well that the Cincinnati Chamber of Commerce credited her with upward of four million. Every one of the screen stars came right to the center without waiting to be asked.

The third Liberty Loan will be floated the first of March. It will undoubtedly exceed in amount any single war loan or any other loan ever offered in the history of the world. No loan of such proportions can be successfully absorbed unless the entire nation responds to the offerings, and every citizen practices of self-denial, that he may subscribe to the limit of his ability. We have pledged the honor of our country and our people to fight this war to our last dollar and our last man, if necessary. America does not break her word. The key to the situation rests in the hand of the average man, woman and child in every State in the Union.

This is a preparedness story, to the end that every one of you who hasn't already bought Liberty Bonds may be in readiness to get quick action when this loan is offered. Every one of us who has already bought should buy more.

Raymond
Hitchcock
in the



Liberty
Loan
film.

Eyes For Our Navy

THE NAVY is in urgent need of binoculars, spyglasses and telescopes. An appeal made several weeks ago resulted in the receipt of over 3,000 glasses of various kinds. Many thousands more are needed.

All articles should be securely tagged, giving the name and address of the donor, and forwarded by mail or express to the Honorable Franklin D. Roosevelt, Assistant Secretary of the Navy, care of Naval Observatory, Washington, D. C., so that they may be acknowledged by him. Articles not suitable will be returned to the sender. Those accepted will be keyed, so that the name and address of the donor will be permanently recorded at the Navy Department. Every effort will be made to return them, with added historic interest, at the termination of the war. It is, of course, impossible to guarantee them against damage or loss.

As the government cannot, under the law, accept services or material without making some payment therefor, one dollar will be paid for each article accepted, which sum will constitute the rental price, or, in the event of loss, the purchase price, of such article.

★★★★★★★★★★★★★★★★

Uncle Sam

★★★★★★★★★★★★★★★★

Do Your Bit on the Farm

LOUIS KON, Commissioner of Immigration and Colonization for the Province of Manitoba, has been engaged recently in Chicago in the production of a film for which he drafted the story, showing how Canada, and particularly Manitoba, went about solving the labor-shortage problem at harvest time.

"Do Your Bit on the Farm" is a thousand-foot reel, partly produced in Winnipeg and partly in the Rothacker studio, Chicago, appealing to city people to spend their vacations on farms. In Winnipeg, last year, one of the large department stores had a Girls' Brigade, composed of young women clerks who volunteered to go into the harvest fields from 4:30 p. m. until dark every day during the harvesting season and help stook grain. They worked in their jeans, like soldiers, and had a good time besides.

Mr. Kon relates one incident to prove his assertion that women make better farmhands than men. He says a tall, strong Icelander girl walked into his office one day and demanded a real job as a farmhand. She didn't want any housework—let the men do that; she wanted to go out into the fields, pitch hay, stook the grain, and otherwise take a man's job. She said she knew how, so when the deputy minister of agriculture wanted a farmhand, Mr. Kon recommended the young woman. She got the place and liked it, and the deputy minister relates that she was by all odds the best workman he ever had.

Comments of a Free Lance

By LINDA A. GRIFFITH (MRS. DAVID W. GRIFFITH)

The writer is well known in the moving picture world. She began her career as a moving picture actress with the Biograph Company when it was the pioneer in this field of operation. She has since been prominently connected with the Kinemacolor and other companies and more recently was the star in her striking sociological play "Charity."



CAMPBELL STUDIOS

LINDA A. GRIFFITH

A REVIEW OF THE RIALTO

VISITORS often wonder what particular part of the program brings the crowds to the Rialto. Glancing over a recent program, I notice: First, the overture, selections from "Aida" by the orchestra. No criticism except the most flattering could be offered on the work of this splendid orchestra. Second, came the Rialto Animated Magazine, which included striking scenes of

the advance of the French troops at the Aisne Canal, tanks going into action, followed by an infantry charge. The audience viewed these pictures with keen interest. Third, singing by the Rialto male quartet. Fourth, "Venice, the beautiful." At a time when the world is hushed with fear and awe lest Venice fall into the hands of the Hun, these scenes of its beauty certainly made a striking appeal. Fifth, came the feature picture—the part of the program which cannot be said to hold up to the high standard of the rest of the entertainment. This particular week the feature happened to be Lina Cavalieri in "The Eternal Temptress."

THE UNCONVINCING TEMPTRESS

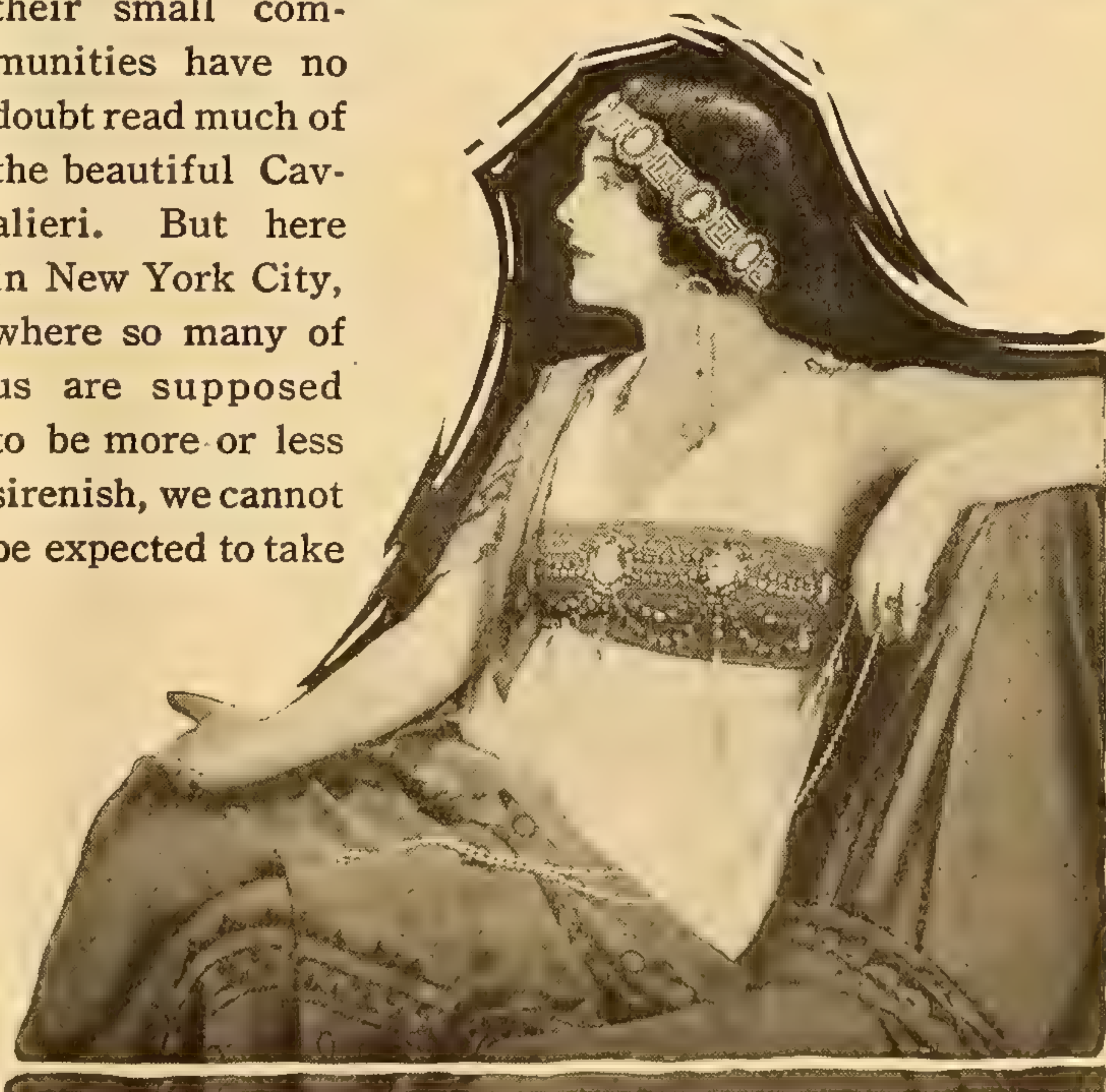
Temptresses are so unconvincing, so old-timey and so stupid that I cannot get up any enthusiasm for them. But as long as the producers insist upon serving us these opera singers and one-time beauties under the "star" plan, one can only be patient and suffer in silence. When we have had them all, perhaps we can have some nice, good, wholesome movies once more.

The story of "The Eternal Temptress" is stupid and tedious. Lina Cavalieri is no actress. As far as screen beauty is concerned, I saw nothing to rave over excepting one lace gown and a wonderful chinchilla coat. Cavalieri also wore an ermine coat, but as ermine is a part—and a

very ordinary part—of nearly every movie actress's wardrobe, no comment is necessary on that. After this bore-some feature, more good music, and then, like a refreshing shower at the end of a humid August day, came Mr. and Mrs. Sidney Drew in one of their delightful comedies, "Wages No Object." After suffering through five reels of impossible stuff like "The Eternal Temptress," believe me, the Drews call forth earnest and heartfelt thanksgiving. They themselves are, first of all, "human beings." They act like human beings. Their little photoplays, whether original with them or scenarioized from stories, are always clean, wholesome and interesting.

LOVE FOR THE SPICY

A mad city like New York is no doubt supposed to have many temptresses. They always, at least according to the movies, settle in a metropolis to do their dirty work. Perhaps that is why, being so fed up on "temptresses" by the movies, we inhabitants of a wicked metropolis crave the simple and natural. I understand that out in the small towns of the middle West Olga Petrova is very popular, because she seldom if ever portrays a virtuous woman. I presume Lina may become a favorite out there as well as Olga. The long winter nights out on the lonely plains give one much time for reading. Those who have never left their small communities have no doubt read much of the beautiful Cavaliere. But here in New York City, where so many of us are supposed to be more or less sirenish, we cannot be expected to take



PARAMOUNT

Lina Cavalieri wears wonderful gowns in "The Eternal Temptress."

alluring, vamping temptresses seriously. To realize how childish this "Eternal Temptress" photoplay is, all one needs to do is to visualize it as spoken drama. Wouldn't it be funny?

A GREAT NOVEL ON THE SCREEN

It is no easy matter to take a novel of the length of "Les Miserables," with its plots and counterplots, containing such an endless wealth of material, and make a clean-cut adaptation, as Frank Lloyd has made of Victor Hugo's epic. For his adaptation, as well as for his fine direction, he deserves great credit. This photoplay version of "Les Miserables" is one of the very best ever made from a classic. There have been numberless classics rendered into movie form. Some of them have been so distorted in the process as to make one weep and gnash one's teeth. Shades of Sir Gilbert Parker's "Right of Way" rise before me! Given, first, a magnificent story out of which a splendid scenario is constructed, given good direction, photography and acting, the result can only be a perfect production, such as is this one of "Les Miserables." Why is there only one William Farnum? The ranks of the movie actors can make room for so many more! One feels so comfortable seeing a real man like Mr. Farnum on the screen, an actor who looks like a man and acts like one. His work throughout the picture sustained an even note; his characterization of both the uncouth criminal Jean and, later, the softened, kindly Monsieur Madelene is of the same high grade. There is only one criticism

—that is as to make-up. Why does an artist like Mr. Farnum wear a wig of thick, straight hair in the prison scenes, when his hair is so irrepressibly curly? If, as I suppose, it was meant to denote the cropped head of the convict, why not a wig with closely cut hair?

The entire cast was an exceptional one. Hardee Kirkland as Javert ran a close second to Mr. Farnum. He *was* Hugo's creation come to life. I liked his characterization, his work and his make-up, all but the bunch of thick black whiskers in the center of each cheek. Sonia Markova as Fantine was sweet and appealing. I understand she is to be a future Fox star. This is well, for, besides looks, she has intelligence and personality. Kittens Reichert as the child Cosette was very winsome, and in her scenes with Mr. Farnum brought many a tear. Particularly touching

and beautiful were their scenes by the spring where they first meet and when they leave the Thernardier's. Valjean, with Cosette in one arm and the huge doll he has purchased for her in the other, presented one of the most exquisite pictures ever seen on a screen. Jewel Carmen as Cosette grown up was beautiful and quaint in her old-fashioned clothes, but her very pretty blond hair did not correspond to the dark hair she had as a child. Harry Springler as Marius, Dorothy Bernard as Eponine, Anthony Phillips as Gavroche, and the Thernardiers as played by Edward Ellis and Mina Ross deserve more than a group mention. Each one gave an intelligent interpretation of the respective parts. The sets were true to the period, and many of them beautiful. The scenes of the revolution were very well handled. Why does the orchestra continue to

ring church bells after the church bells have stopped ringing and been flashed off the screen and the villagers in the public square have turned from their devotions to merrymaking?

THE MOVING PICTURE MOVES

Lust for filthy lucre has always led the moving picture manager along the primrose path of dalliance with the sensuous and the sensual. There is more than one public for the movies. There is, generally speaking, only one public for the spoken drama. The movies can bring to their theaters all publics, even those that only portray the \$2.00 a seat spoken drama, if they felt there was a movie worth spending two dollars on. But how many are? How many are even worth fifty cents?

There is a big class of really

intelligent people who would like to attend the movies, but they want to see something that will not insult their intelligence. The time must come, if the movie is to occupy the high estate that by its infinite possibilities it can so easily fill, when it must consist of something more than spectacular effects, expensive settings, battle scenes and a flimsy story to exploit a star, whether she be a disgusting, nude vampire or a brainless, curly-headed doll. The public wants plays with ideas, plays with human interest, plays that have suspense; but, first, last and always, the need is for stories with ideas. An experience a clever scenario writer once had with Mr. Fox will point one reason why stories are of such poor quality. This person wrote to Mr. Fox, saying he had a scenario he thought might interest him, to which Mr. Fox replied that he had



FOX

William Farnum has never done better work than in this pretty scene between Jean Valjean and Cosette.

all the scenarios he needed for a year. At this time an opportunity presented itself for this same writer to speak of this to three Fox directors, and each one of them was desperately in need of a story. When the movies bring forth men in their branch of art who will have the same perception and artistry as Joseph Conrad and Will Levington Comfort have in their line, then we may say that the industry is holding its own. But from the present look of things, that day seems a long ways off.

WHO PAYS FOR MOVIE COSTUMES?

The alarming threat that movie stars would have to go gownless, because of a strike by the garment workers, brought me an inquiry as to who paid for the dresses that moving picture actresses wear. In my old Biograph days, when pictures first began to make an impression, an actress was often engaged for a part if she had an evening gown of her own. I recall this particularly in regard to Jeanne MacPherson, now the author of scenarios in which Geraldine Farrar appears ("Joan the Woman" and "The Woman God Forgot" to her credit), for she played regularly in ballroom scenes in that day long ago, in the old East Fourteenth Street studio, merely because she possessed a pale blue evening frock. And I recall one young man who always could get a day's work because he possessed a good-looking tan overcoat. One could be "atmosphere" in those good old days and earn "five bucks per" if one possessed good-looking raiment. At that time the principals had to have real acting ability. Mary Pickford was called upon to try to portray Glory Quayle, in Hall Caine's "The Christian," and to be something besides mere "type," which is about all that is asked of any actress these days.

If you are neither a "vamp" nor a "Fox baby doll," where do you come in, anyhow, in the movies? As to wardrobe, I purchased the first wardrobe of which the Biograph was the proud possessor, at a little secondhand shop on Sixth Avenue, New York. This wardrobe was of much help, especially to the "principals," although occasionally an "extra" who had a place of prominence in an ensemble scene would be loaned an outfit from it. As no "principals" were getting over twenty-five dollars a week then, they could hardly be expected, out of that meager salary, to furnish elaborate gowns. The first Biograph picture that was really well dressed was one called "Over the Telephone." In this picture Mary Pickford played a child of wealthy parents, and as she had no wardrobe with which to dress the part and nothing in the stock wardrobe sufficed, Mr. Griffith, the manager, gave me twenty-five dollars to buy an outfit for her. That was "going some" in those days, and there was much comment in the studio over such gorgeous apparel as this twenty-five dollars purchased. Four years from that time, as a member of the Klaw and Erlanger-Biograph Company, I wasn't a bit perturbed over being given four hundred dollars with which to purchase two or three gowns to wear in a five-reel feature. Whatever an actress purchased for a picture in the way of clothes went into her special wardrobe. Sometimes, when a particular frock appealed very strongly, she would buy it back from the firm for her personal use

and charge a small rental for wear and tear during the taking of a picture. Actresses were always willing to fill in from their own personal wardrobe when a part required numberless changes of clothes.

DRESSING AN ACTRESS

In the old days, when actresses in the legitimate drama were not seeking stellar positions in the movies, and salaries for stock leading women were one hundred and fifty to two hundred dollars a week, clothes were willingly paid for by the managers; but as time went on, the thrifty ones, finding a plethora of those who sought work in motion pictures, began to do what they have always done—put as much of the burden on the public as the public would bear. It gradually became the custom for actresses to furnish their gowns. Managers know the actress's vanity and that not one will appear in a gown not the most becoming she could afford, and often more than she could afford. Proper dressing is a vital part of a movie actress's work. She will run into debt if need be to be well gowned. The movies follow the legitimate more closely in the matter of furnishing clothes. Few theatrical firms furnish wardrobe, except for the chorus of musical comedies. What, then, is the small-part actress on a small salary to do when shoes alone cost eighteen dollars per pair? I ask you, Mr. Hoover or Mr. Shoever!

FAKERS OF THE MOVIES

An inventor of motion picture submarine photography has sued the Universal Film Company for a larger compensation than he received for producing under-water fights with sharks, devilfish and submarines. In the course of the trial in the courtroom, J. Ernest Williamson, the inventor, described how these fights took place, the making of the octopus, the blowing up of the yacht and the construction of the imitation submarine. Because of his revelations, the movies have been criticised as "fakes." Did anyone imagine who saw Jules Verne's adventures portrayed on the screen that actors had really dived to the depths of the ocean with knives in their teeth to grapple with a real, live octopus? One of the Williamson boys did a wonderful fight with a shark in their first undersea picture, and there was no fake about it; but the devilfish is another kind of a "critter." The submarine or under-water photography is a wonderful thing. The construction of an enormous octopus or imitation of one, with its six arms (it makes no difference that there should have been eight) cleverly manipulated by six men while it was really at the ocean's depths, was in itself a mighty clever piece of work. This octopus apparently was engaged in a death struggle with the adventurous intruder upon its domain. There was a submarine in the picture, also cleverly constructed of canvas and other non-sinkable material, which, on the film, looked for all the world like a submarine. The devilfish did also, and aided in giving a performance on the verge of realistic. This isn't "faking." It is "camouflage"—the threadbare word whose use every good writer now seeks to avoid. I do not know any of the merits of the lawsuit but whatever is paid would be a good deal less than I would do the trick for.



VITAGRAPH

HEDDA NOVA,

Russian actress, who is to star in special Vitagraph productions, opened those eyes in Odessa not many years ago. She came to America in 1915 to fill a vaudeville engagement, but the screen folks saw and claimed her. Her first appearance was in "Light of Dusk." Later she played in "The Barrier" and "The Bar Sinister."

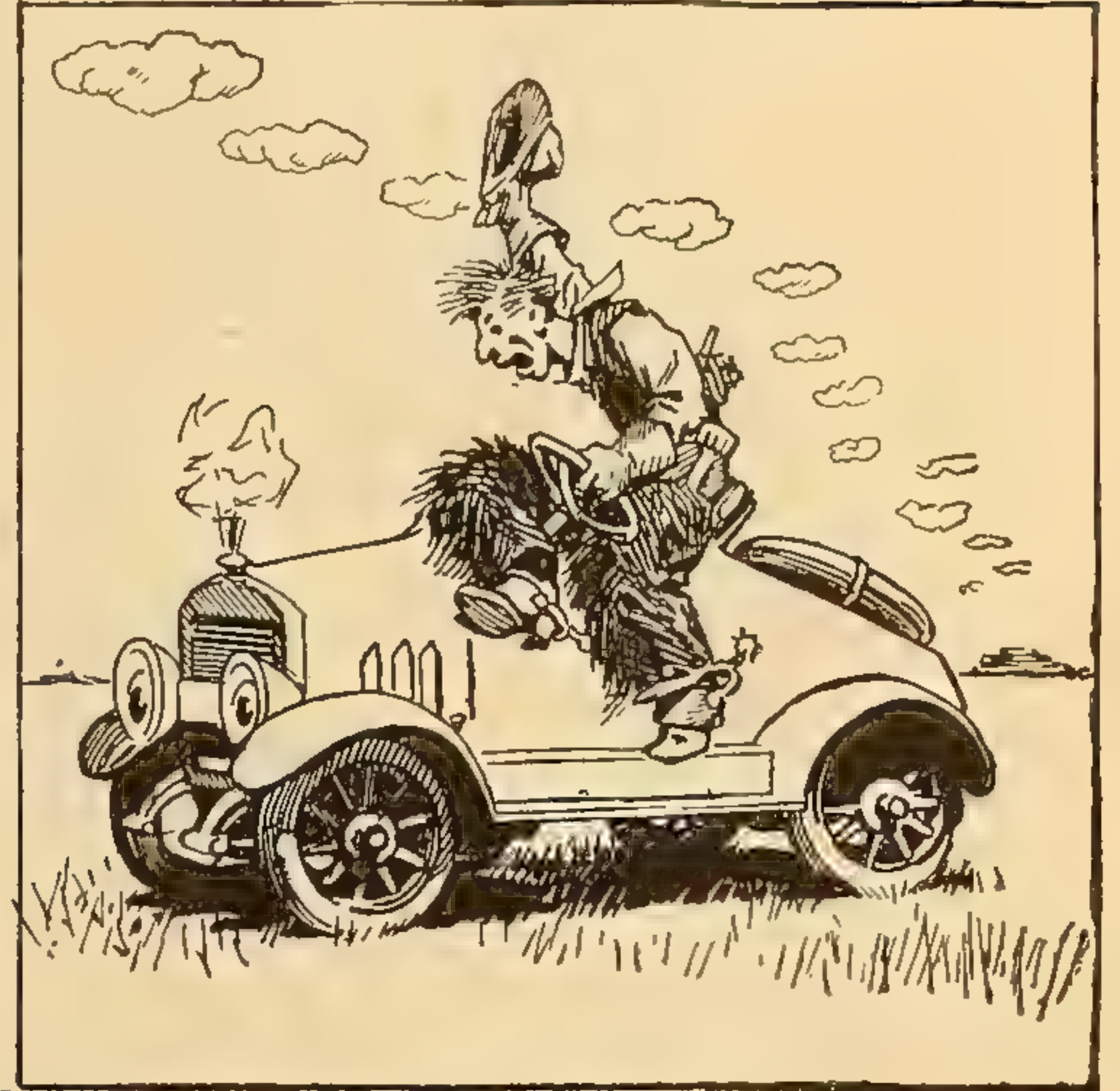
Broncho Billy "Gentles" His New Steed



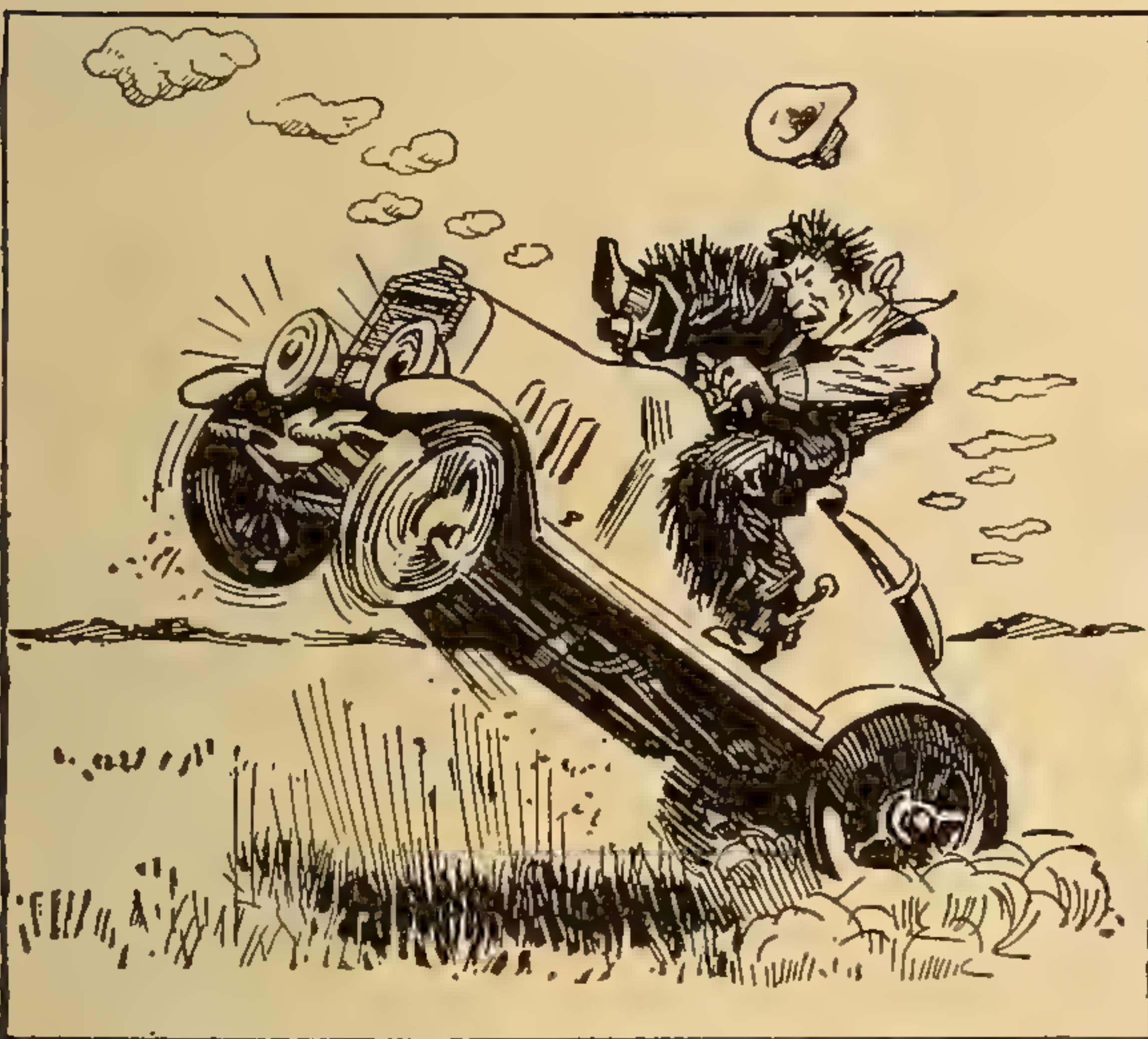
1. *Broncho Billy*—I'll take that there one. Ship it to my ranch to-morrow.



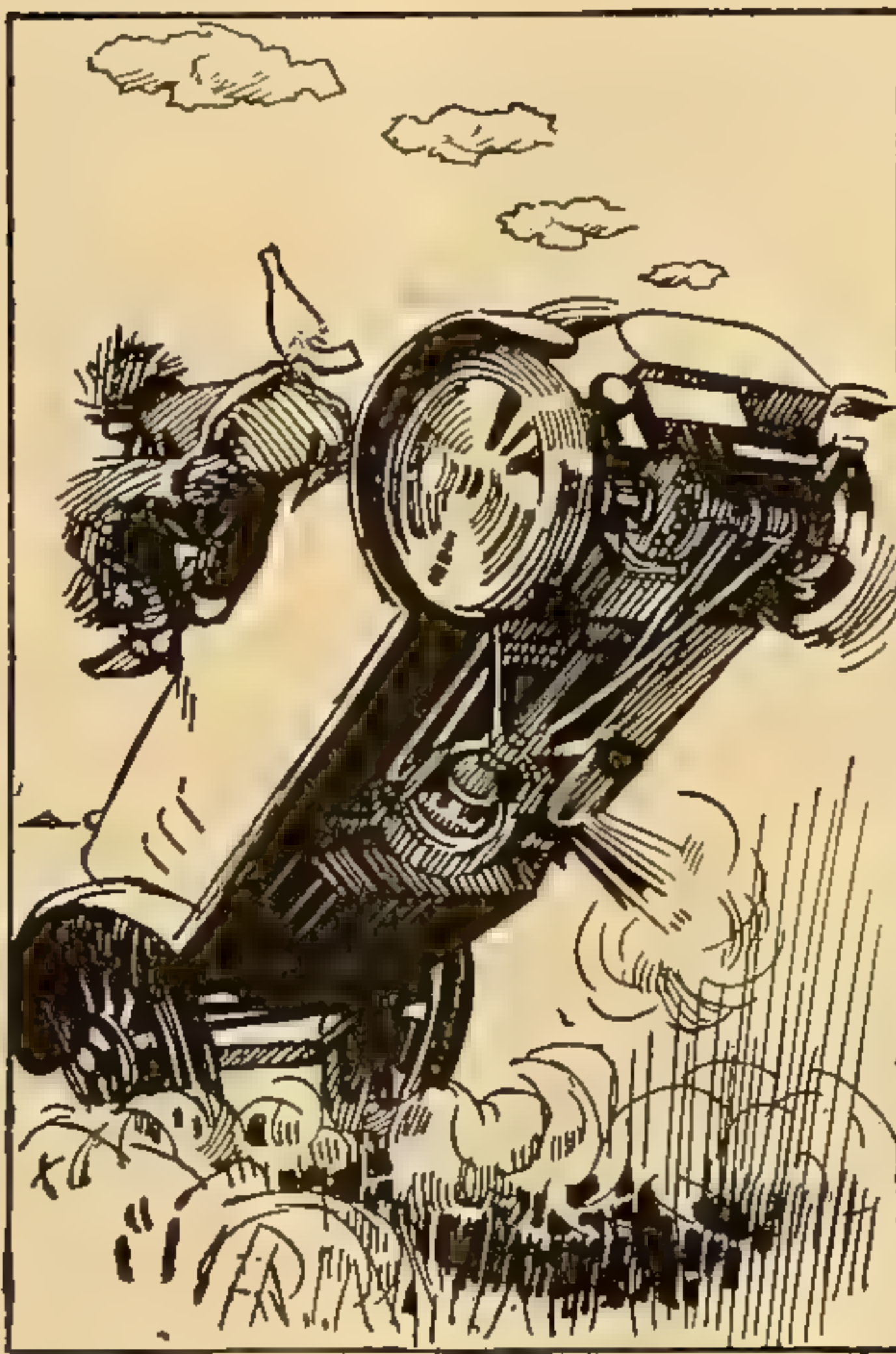
2. Yes, stranger, I see how she works.



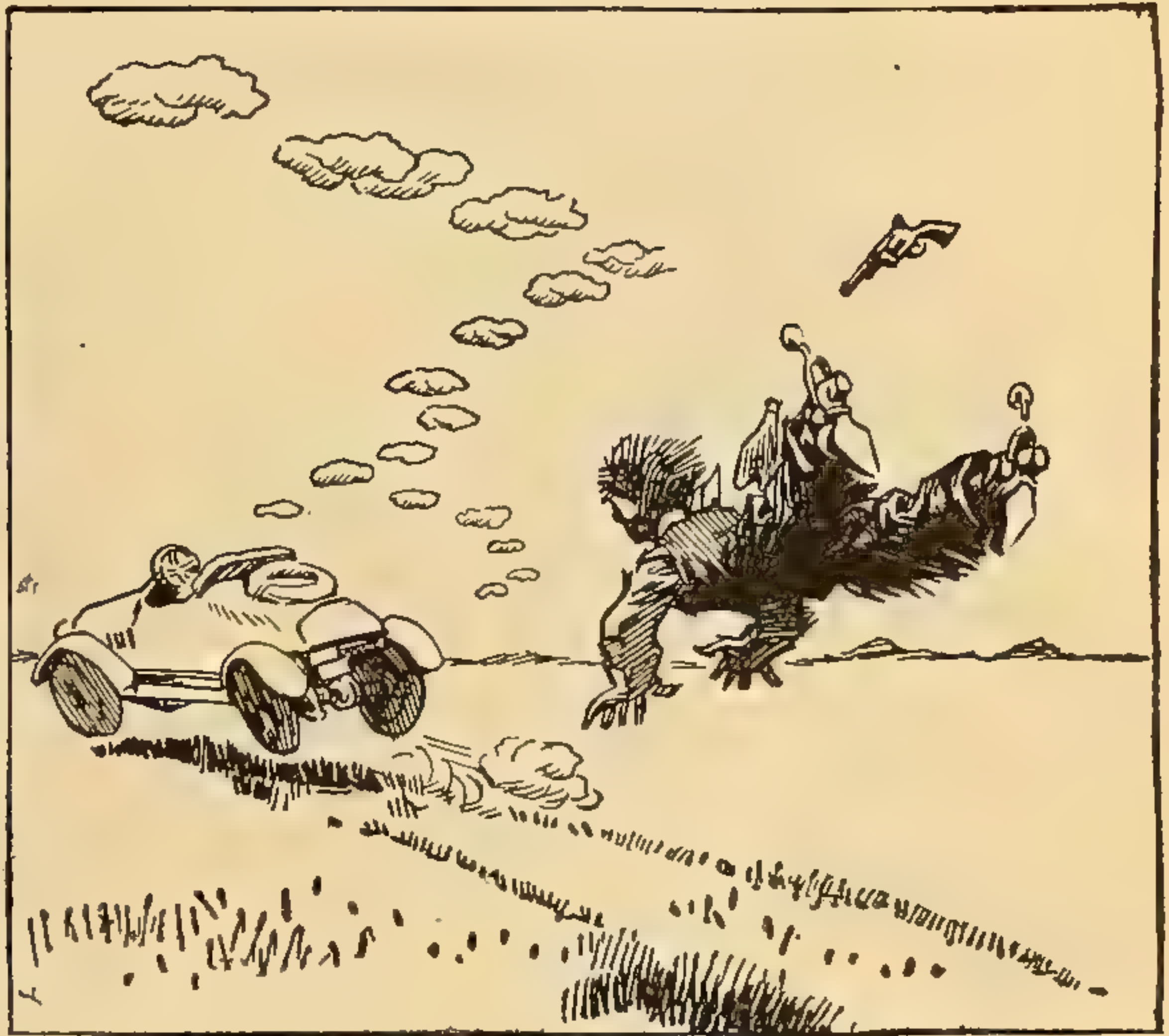
3. Whoopee!



4. Jump, ye cloud-duster, jump! Ye can't make me——



5. Pull leather!



6. ! ! ! ! !



7. *Chauffeur* — Say, have a heart! What are you trying to do? Kill that little car?



8. The poor thing! Why, you had your emergency on! Watch me!



9. *Broncho Billy*—The way he starts, I believe that fellow ain't a-comin' back.

HOW WE LOOK BEFORE and AFTER



PARAMOUNT



HARTSOOK
Winsome Marie Doro, looking her loveliest, doesn't "favor" this picture of poor little Oliver Twist, which she thinks is one of her very best plays.



GENERAL FILM



GENERAL FILM
Bernard Siegel plays leading part in many of the General Henry pictures. As Old Behrman, the painter in "The Last Leaf," he makes up like this and does some of the cleverest work he has ever done.



GOLDWYN

Isabel Berwin has probably "mothered" more stars than any other mother in the movies. She is made up as mother to Mae Marsh in "Sunshine Alley" in the picture on the left. On the right is the snowy-haired young grand dame as she really is.



It might be said of these two pictures of Wynne Hope Allen that she posed as her own mother. If coming events cast so lovely a shadow before, she can welcome what most women dread—life's afternoon.



Dick Barthelmess, his good looks camouflaged by bone-rimmed glasses, a feline mustache and bandages designed after the best hospital models, as "Dickey," the brother of the "almost bride" in Goldwyn's "Nearly Married," bears a sort of family resemblance to the portrait.





METRO



MISHKIN



GOLDWYN
ATIONAL

The twin pictures are Joe Welsh and A. Lloyd Lack, the latter called upon to substitute for Welsh, suddenly incapacitated when the picture, "The Peddler," filmed by the U. S. Amusement Company, was about half finished. Does the man in the circle look lak—I mean Lack looks—oh, what's in a name, anyhow?



PARAMOUNT



Elizabeth Risdon, star in George Loane Tucker's feature, "Mother," makes up and plays a part that suits this gay little star to perfection.



America's Sweetheart has recently "put one over" on her admirers in "Stella Maris," a late release, in which she plays two parts. You do not quite see the likeness, do you, of the maid with the market basket to "our" Mary Pickford, who posed for both pictures?



McCLURE PICTURE.

Fads, Fancies and Frivols of Fashion



SELECT

Can you seem to see Norma Talmadge in this dancing girl's frock of orange chiffon over white satin, with spangles girdle? She wears it in "Ghosts of Yesterday."



VITAGRAPH

EVANS

Nell Shipman, Vitagraph star, is at work again after a long rest, which must have been devoted to the achievement of real, royal raiment, judging by the evidence.



FOX



Helen Connelly, able support of her talented younger brother, Bobby Connelly, shares honors with her elders in charming attire.

VITAGRAPH

LUMIERE



FOX

Theda Bara, in one of the beautiful gowns she wears in "Du Barry."

Nevertheless, Virginia Pearson is a living proof that the new fashions are more becoming than anything the old times produced, when a real artist appears in them.



AMERICAN-MUTUAL

Margarita Fisher is always getting into some sort of scrape. You can see she's all ready for trouble, right off, in "Molly Go Get 'Em."



VITAGRAPH

Somebody else said, "I'd rather be right than be President." Alice Joyce, applies that principle in choosing her frocks.

MYRTIE STEADMAN FEATURE CO.

"Adventure" nowadays is the middle name of screen stars. Miss Steadman's raiment in the feature film of the automobile industry, staged by Detroit manufacturers, is—everything it ought to be.



PATHE

EVANS

"Miss Innocent" is the name of the play in which Fannie Ward wears this, and other costumes of unique design.



Dear, dainty and delightful Clara Williams danced her way into the affections of a large audience in "Carmen of the Klondike."





PARAMOUNT

LOUISE HUFF

Doesn't often get a chance to appear in fluffy ruffles and furbelows like these. She can perfectly well afford them, and you can see that she surely knows how to select and design what is becoming, but being pals with Jack Pickford, as she is in "Jack and Jill," compels her to lead an active, alert life and to dress the part appropriately.



PHOTOS AMERICAN

"Praying hands," yes, surely, if it be true, as Mary Miles Minter believes, that willing, efficient work is the sort of prayer that brings the greatest blessings.

Mary Miles Minter and Her Hands

THEY DENOTE A WELL-BALANCED AND CAPABLE
PERSONALITY AND A WONDERFUL CAREER

"MY HANDS?"

Mary Miles Minter gazed somewhat ruefully at her sturdy little digits and then at her visitor.

"Hands? Now, who could expect me to have good-looking hands when there is so much to do with them? There's my knitting and my gardening and my cooking and to find recipes to conserve food—and—and—my car—and everything."

The idea was to get a story of the famous little American Film Company star's hands. The caller had gone purposely to the Santa Barbara studio to get the story. A sort of a white, slender, fragile and beautiful affair, it was expected to be. And to tell the absolute truth, the famous Minter hands turned out to be capable, efficient little hands that looked remarkably—just then—like a little boy's fist just after he had been climbing a tree.

Here was a good story all gone to smash.

Miss Minter wasn't half so worried over the happy-go-lucky condition of those little hands, that have brought so much joy and happiness to everybody with whom she comes in contact, as she was at the disappointment of the caller, who tried hard not to show it. It wasn't polite, anyway, to look disappointed because a famous screen actress did not possess white, slender, fragile, lily-like hands.

"If you want a story of a beautiful hand, just come over and look at my sister Margaret's hands," said this generous little sister, dragging her caller over to where Margaret sat with a bit of dainty lace mending in her white fingers. Margaret's hands are beautiful—true. They are the very white, slender—and all the rest—that the caller had hoped to find in Mary's paws. But the story must be about Mary's hands, and not about her sister's—beautiful hands though the latter might be. Mary was rehearsing "The Mate of the Sally Ann" at the time and was clad in the queer little shapeless middy and one wide trouser leg that she wore as the mate on that ill-fated boat, the *Sally Ann*. She tossed her tawny mane back over her slender shoulders and sat down confidentially, not at all

unhappy because her hands were strong and capable rather than beautiful and useless.

"You know, Bernhardt Wall made a cast of Margaret's hand one day," she said, "and I was only a baby then, and I cried like sixty because I wanted to have my tiny paw taken, too. I suppose I must have made considerable fuss about it, for Mr. Wall indulgently took a cast of my hand—just sort of half open and not a bit graceful and artistic like sister's. You know, sister Margaret has always been noted for her beautiful hands—and yet she does a lot of work with them, too. Just look at the beautiful lace."

And there is a story connected with that baby cast of

(Continued in advertising section.)



"Teddy is a willing worker; he deserves the very best I can do for him, so I have arranged for him to invest his earnings in a Liberty Bond," says Mistress Minter.

Stars no movie fan forgets
Share the limelight with their pets.



SELECT

Edna Earle, a screen star, grabs
Honors with her bulldog, "Babs."



AMERICAN-MUTUAL

Edna Goodrich shows us speed
When she's mounted on a steed.



UNIVERSAL

Beatriz Michelena features
Dashing, dauntless, equine creatures



PARAMOUNT

To the left, at ease and steady,
Sits Mack Sennett's mastiff, "Teddy."



METRO

Bayne and Bushman run their courses
On a pair of splendid horses.

Looking Back

In which the veteran of 1917 makes a few remarks to the screen idol of 1967

"**A**H, THOSE were the happy days, my lad!" said the old man, bent and gray; "when I was a star of



FOX

Jack (Francis Carpenter) could never have climbed the beanstalk and overcome the giant had he not first conferred with his faithful friend.

the screen—by far the brightest one of my day! You're the popular idol of the screen, the fans to-day declare. Though it may be true, I'm a-telling you there's something wrong somewhere!

"You seem to have all your eyes and ears, and all of your limbs, I ween and it proves a lot that the days are not like those of 'seventeen. Twenty-six hours some days we worked in those dear old days, b'jing! By borrowing two from to-morrow, you can see how we fixed the thing!

"Those were the days of the stunt, my lad, when every leading man was strong as a bull, at the same time full of the tricks of the monkey clan! We had to work like a stevedore, with the grace of an acrobat; combining the grit of a bear to fit with the quickness of a cat!

"The people wanted those things, my lad—the stunts that I used to do! I could use a gun; I could leap and run like a blooming kangaroo!

"One of my eyes is a glass one, lad; the original glim one I left on a tree on my way down, gee! when I jumped from a gas balloon! 'How did I lose my arm?' you ask? Oh, that is a simple tale! While shooting a scene in the ocean green it was chewed by a playful whale!

"Those fearsome scars on my map, my lad, came on when some dynamite went off with a roar a minute before it honestly had a right! Bound to the rail in the engine's path, some guy misunderstood his orders to stop; that is why I hop about on a leg of wood!

"We leading men gave them thrills, you bet, but still it was rough on us! I'm the only lead that's alive, indeed, for I was a tough young cuss!



CHRISTIE

Actions speak louder than barks, which was one of the reasons why Betty Compson's pet consented to appear in motion pictures.



FOX

Miriam Cooper and a co-worker waiting to be called for a scene. The dog star has come to stay in the motion picture firmament, and every well-regulated studio now boasts at least one canine player. They are developing more and more talent before the camera, many of them taking important parts in photoplays. They have not yet reached the point of demanding exorbitant salaries, some of them being content with as little as five bones a day. Most important of all, they have not yet acquired that bane of directors existence—temperament.

"Why I'm not planted beneath the sod, I'll explain to you at once. I was saved, my son, for directors run clear out of their stock of stunts!"

The Complaint of a Patriot

I bought shoes! Two shoes! Happily did I attire my feet! But, oh, those feet! Poor, tortured, anguished feet! Ah, how the shoes abused them!

I went into the film theater. Haven to rest my feet therein! Also to view the glorious war drama. Ah, so cool, so dim, the theater! Here shall I sit and rest my sobbing feet!

The orchestra played Star Spangled Banner, appropriate for glorious war drama. Everybody arose. I also. Ah, the pain of feet! Years after everybody sat down. I also. In gladness and joy I sat!

Again, and yet again the orchestra played Star Spangled Banner, appropriate for glorious war drama. Everybody arose. I also. My feet screamed! Their agony wrung my heart, my soul!

I removed my shoes. I went home. In my socks I walked. Ah, happy feet! Uncramped! So deliciously spread out! Luxury!

I'd say something, only—
Sherman beat me to it!

—Harry J. Smalley.

Preparedness is the Moving



TRIANGLE-KEYSTONE

Ann Kroman, Mildred Campbell, Jean Mygene, Myrtle Reeves and Rose Carter all prepared for the studio. No wonder they're bears for work, out in California.



ESSANAY

Mary McAlister preparing to assume a citizen's responsibilities, in "Sadie Goes to Heaven." She has just knocked out the boss's son.



METRO



MUTUAL-STRAND

Billie Rhodes, amiable as always, is preparing to help out if she can with any explanation he can offer for this amazing situation in "Tom, Dick and Harry."

PARAMOUNT-SENNETT



A solo singer prepared to complicate the chorus in "Taming Target Center."

You can tell from her expression that Mrs. Sidney Drew is prepared for any scrape her husband may be getting into, in "The Unmarried Look."



AMERICAN-MUTUAL

The army is always prepared. Investigations are useful in demonstrating the fact. But Margarita Fischer, in "Miss Jackie of the Army," supplies the lubricant of laughter which insures smooth running.

Motive in These Comedies



PARAMOUNT-SENNETT

Slim Summerville is prepared to put this product of Louise Fazenda's artistry where it will do the most good. Slim is a regular player and has no reason for looking so lean.



PARAMOUNT

Polly Moran, as a visiting "she-sheriff," prepares thus for culture and harmony in Target Center. Perfect accomplishment is shown in this best-yet release of the Sennett comedies.



EDWARD WARREN PRODUCTIONS

In this delightful comedy scene from the very beautiful play, "Weavers of Life," Helen Hayes, as Peggy, and Dorothy Benham, as Bessie, prepare for a brave good-by.



TRIANGLE-KEYSTONE

In an off moment between scenes Peggy Pearce, Maud Wayne, Aileen Allen, Harry Depp and Claire Anderson prepare to welcome home Harry Gribbon, who holds the doll. Harry has just signed a new contract.



PARAMOUNT-ARBUCKLE

Fatty Arbuckle is preparing needed discipline for this chap; but don't shiver. "A Country Hero" was staged in California, and they had four cases of heat prostration at Pasadena's Flower Festival on January 1st.

All Up In the Air



GENERAL FILM

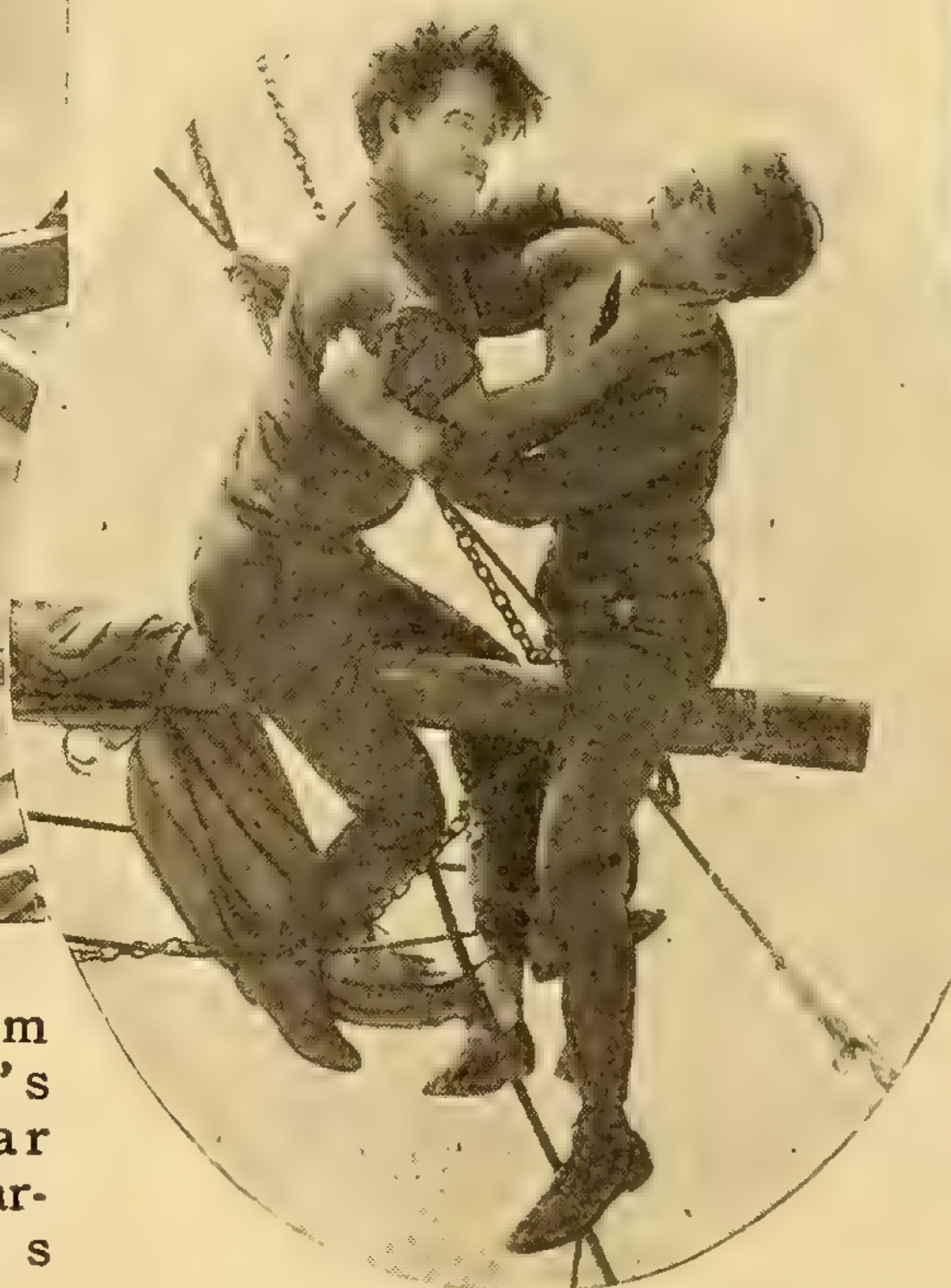
In "The Enchanted Kiss," one of the late O Henry films, Chet Ryan, as Sam Tansey, in his absinthe dream wanders through roof gardens and other suburbs of paradise like this.



FOX

George Walsh 14 feet up-in-the-air in "The Pride of New York," a war film. This young Fox star doesn't permit a little thing like altitude to interfere with his aim

William Russell's spectacular rise to stardom is marked by



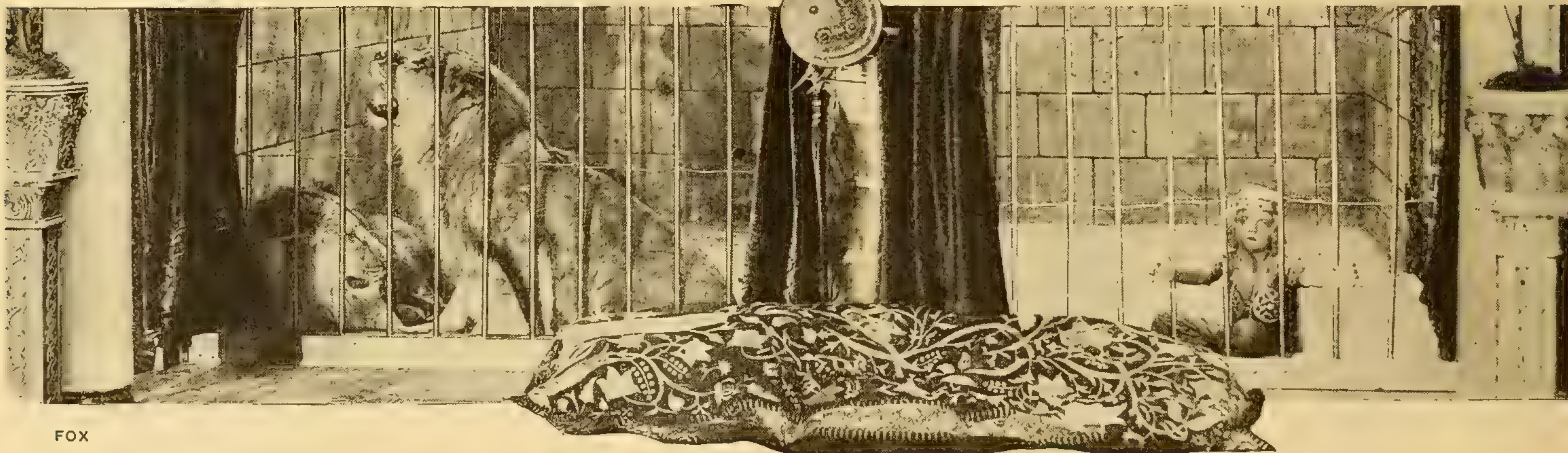
AMERICAN-MUTUAL



AMERICAN

milestones such as this scene with Joe King in "The Sea Master."

It would be news if we told you William Russell is supporting Douglas Fairbanks, but here's the evidence. "It's always pleasant weather when good fellows get together"



FOX

Virginia Lee Corbin, five-year-old Fox star, in "Aladdin and the Wonderful Lamp," is surely justified in strenuously objecting to the situation she finds herself in. The king of beasts apparently disdains such a mite as not fit fare even as an appetizer.

A Record for Ancestors

HAPPINESS is contagious, and pictures like these are always pleasing, because we can each of us recall our own joy on some similar occasion.

Every household has its celebrations throughout the year, and the fashion is now well established of making motion pictures of the more elaborate and important family festivals, such as the first-born's birthday party when he is a year old or twenty-one years old, or sister's coming-out party. This preachment is designed to help everybody "get the habit."

Now that the boys from some half million families throughout our land are leaving for service in the army, with more and more to follow them into the field, these celebrations take on a deeper significance as it is borne in upon us that a time may come when such a picture record will be infinitely comforting.

Apparatus for making motion pictures of such scenes has been perfected and can be bought and operated by the same hope-of-the-household who did so well with wireless telegraphy up to the time that war necessitated suspension of his activities in that direction. Expenditures for equipment may be on the sky-is-the-limit basis, for those who can afford the best, but they need not



BALBOA

They gave a very pretty party of welcome to Roscoe (Fatty) Arbuckle when he arrived at the coast studios. "An enjoyable time was had by all," as you can see. With the guest of honor, in the center of the picture, are President H. M. Horkheimer (left) and Vice-President E. D. Horkheimer, of the Balboa company.

be. Several different makes of motion picture cameras adequate to all household requirements can be had from \$125 up. There is even a little machine, which carries but fifty feet of film, which doesn't cost more than \$50. A projection machine absolutely safe and guaranteed against

(Continued in advertising section.)



TRIANGLE-KEYSTONE



"Beauty is as beauty does." Under that rule, everyone in the picture belongs to the Triangle-Keystone Beauty Brigade, for they are packing the "smokes" that were sent to our soldier boys in France.



HARRIS HOMES

When You Build "THE HARRIS WAY" you build to stay, and secure the *utmost possible* in Quality, Economy and Service. Why? Simply because you profit directly—*immediately*—by our 24 years experience. You get the benefit of our practical knowledge as the *originators* of the "Direct to You" Home Building Industry. "THE HARRIS WAY" has exclusive merits—special advantages for the shrewd and careful Home Builder, possessed by no other plan or method. It is the best, safest and most sensible way to build your ideal home *right* without sacrifice of quality, or the waste of a single penny!

ADVANCE IN PRICES

Our prices are so low they are bound to advance. If you are needing a house either for investment or for a home, write now.

The Material used in building all Harris Homes is Sensibly "Cut-to-Fit" with absolute accuracy and positive elimination of all waste. You pay for nothing that you do not get, only for what is needed to do the work right "THE HARRIS WAY."

\$10,000,000

Capital Stock and Surplus—stands back of our guarantee to every Harris Home Buyer—you cannot lose.

Free Book of Plans Write for the latest edition of the famous \$10,000 HARRIS HOME PLAN BOOK now ready. Contains 100 modern Harris Home Designs, with descriptions, material, specifications, prices, etc., and explains how we save you \$50.00 to \$250.00 on plans and material.

\$1143 Buys The Material To Build This Beautiful Home No. 161 — Best Quality Material Throughout — Best Construction — Sensibly Cut-To-Fit.



HARRIS BROTHERS CO., Dept. 263 CHICAGO

BIG WONDER PACKAGE



With it can be made, 1 Great North Pole Game (size 18x11); 1 Big Roll Stage Money; 1 Game Authors (48 Cards); 1 Cribbage Board; 1 Checker Board and Men; 1 Pack Pinochle cards (48 cards); 27 other Games, 19 Lessons in Magic, 1 Set of Dominoes, 27 Authograph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 85 definitions of Flowers.

All the above, with large catalog for **10c** Pike Nov. Co., Box 8, South Norwalk, Conn.



DON'T YOU LIKE

My Eyelashes and Eyebrows?

You can have the same

LASHNEEN, a hair food, applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at druggists. Mailed on receipt of 25c coin and 2c postage. LASHNEEN COMPANY, Dept. 25, Philadelphia



Ventriloquist Outfit

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Who's Who and Where

Among the World Famous Brady-Made late releases, Kittie Gordon is to be seen in "Diamonds and Pearls," and Ethel Clayton appears in "Stolen Hours," a romantic story of modern London life.

Sessue Hayakawa's recent release, "Hidden Pearls," in which he appears as Nara-Nara, a Japanese secret service man, deals with German intrigue. The movement of troops from Pacific coast ports, made available for this picture, and the scenes staged in the Hawaiian Islands, will be found of unusual interest as well as beauty.

Metro projects for 1918 include the filming of Myrtle Reed's "Weaver of Dreams," with Viola Dana as star. The Western studios are being rebuilt and enlarged under personal supervision of B. A. Rolfe, and much of the work will hereafter be staged out there. An interesting item in their forecast for the year is that all scenarios will be adaptations of popular stories or stage successes.

George Beban's "Jules of the Strong Heart," released January 14th, is to be followed by a new play, to be called "One More American." The better understanding by the Allies of the good faith and fidelity which are fundamentals in Italian character is one of the good things that we will gain out of this war, and as an interpreter of that people there could be none better than George Beban.

A film version of "Jack Spurlock, Prodigal," is to be released about February 1st. The story, first published in the *Saturday Evening Post*, is by George Horace Lorimer. The hero, a lovable rebel against the established order of things, is as exactly suited to the talents and the personality of George Walsh, who plays the title role, as though Mr. Lorimer had had Walsh and the films in mind when he wrote the story.

Marguerite Fisher, film favorite and star for the American Film Company, is hereafter to have her very own scenario writer, in the person of Miss Beatrice Van, formerly a writer of magazine stories, and more recently a player in pictures. "Jackie of the Army" and "Molly Go Get 'Em," Miss Fisher's latest releases, have given box-

office demonstration of the fact that Miss Van's scenarios are exactly fitted to Miss Fisher's requirements.

Pathe's motion pictures of the disaster in Halifax, it may be, had more to do with the tremendous success of the membership drive of the Red Cross than its managers at the time realized. They were on the screen almost before reverberations were over, and showed the Red Cross relief was the first on the ground, its train, fully equipped, having fought its way through the storm. This is the sort of thing likely to appeal to the "Missourian" that abides in most of us. No wonder the enrollment of new members brought the total up to more than twenty millions, and that nearly twice as many as had been planned and prayed for have joined the Red Cross.

A late acquisition to the staff of the Goldwyn Pictures Corporation is Miss Elizabeth Jordan, who became editorial director for Goldwyn on January 2d. Miss Jordan was formerly editor of *Harper's Bazar* and is the author of many popular stories and is eminently able to act in a much-needed capacity. So far as we know, this is the second instance of such an appointment, Julian Johnson's association with Triangle as editor-in-chief being the first. The latter, according to Triangle's announcement, is to pass upon the finished product of the studios. If all studios will follow this wise lead of Goldwyn and Triangle, it will mark the peaceful passing of the censor. He will be out of a job. Censoring was never much of a job, anyhow.

Film Fun

Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined.

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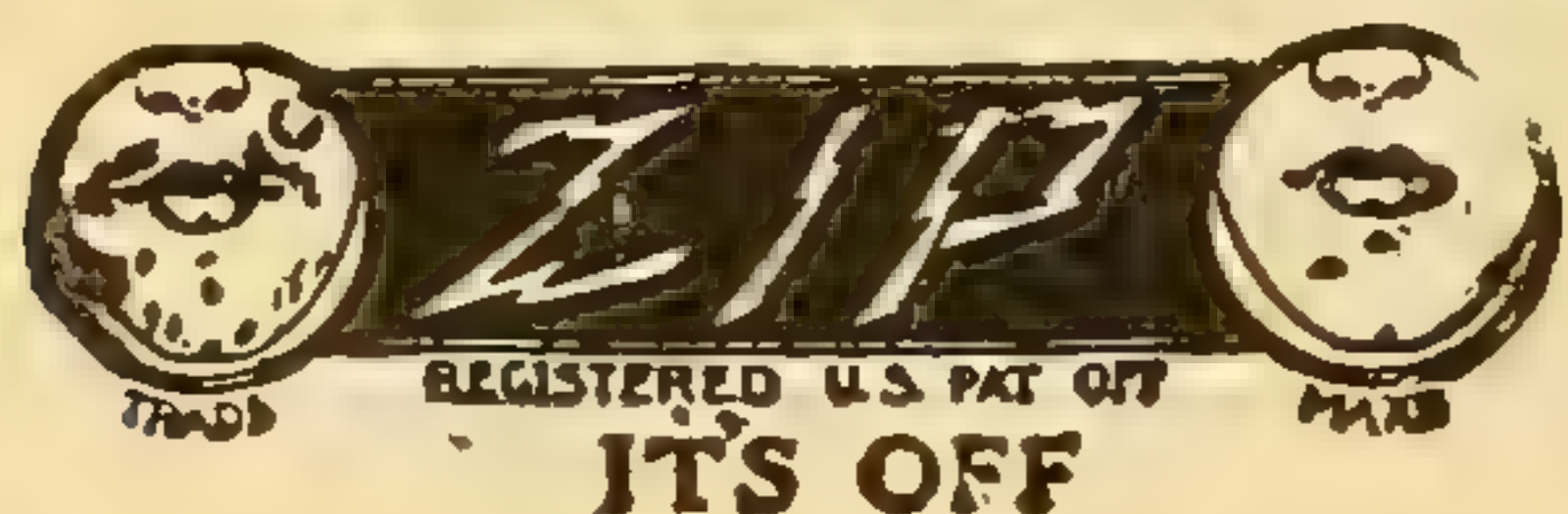
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Mary Miles Minter and Her Hands

(Continued from a previous page)

Mary's hand, too. It seems that a famous palmist—one of the international variety who reads presidential hands and all that sort of things—saw the cast one day and predicted a wonderful future for the owner. Mary was only a baby then, and her mother smiled at the prediction that one day the girl that owned that hand would be known in every country of the world as one of its most popular and famous actresses.

But—you see?

Well, anyway, Mrs. Shelby, Mary's mother, has endeavored to obtain that baby hand cast from Mr. Wall. But he will not part with it at any price, and it still occupies a place of honor in his New York studio.

"Now about my hands," went on Miss Minter, looking at them critically. "I really ought to take better care of them, oughtn't I? You know, mother feels dreadfully because I take no pride in my hands. Every Monday morning, regular as clockwork, they haul me down to Goff's, and they try to fix my hands to look nice. But within an hour afterward I have them all 'gormy' with gardening or mending ropes or climbing trees or poking around in the studio. But they won't give me any nice, ladylike parts to do, so how can I help it?"

"Mary's as fussy as can be about her hair and her baths," broke in her mother, "but, some way, we cannot get her to take pride in her hands. She'd much prefer to be pottering around at work that makes them chapped and rough than to wear gloves and take care of them."

"Well, but hands were made to work with," she protested, "not just for ornaments. And there's so much to do all the time."

So that's the secret of those sturdy, active little Minter hands, that would much prefer to be doing something for somebody than to be idle and smooth and white. Strong little hands, as you can see, with well-balanced lines, which denote a generous, impulsive nature, an ability to handle hard jobs, and no tendency to shrink from a task merely because it is disagreeable. There is a good thumb, you will note, indicating executive ability and power of leadership and plenty if wisely directed will energy.

They may not be white or slender or any of the things you read about, but they are the type of hands that will always make the world a heap better just because they have helped do the things that lay before them.

Who's Who, in Rhyme

By HOWARD DIETZ CLEMENT WOOD

CHARLES CHAPLIN

He skips along and trips along and slips and double-dips along—

C. Chaplin is the subject of our song,

The dapper acrobatical, the silly cinematical,

The voicelessly dramatical—the jester for the throng.

He slaps about and flaps about and kicks his fellow-chaps about—

C. Chaplin is the tumbler that we tout—

A tumbler more spectacular than preachers tabernacular,

And though we're not oracular, he's worth a lyric shout.

He wheels again and reels again and wriggles with his heels again—

C. Chaplin pulls the pæans from our pen;

He trips the light fantastical and wakes enthusiastical

Applause for his gymnastical ability. Amen!

A Record for Ancestors

(Continued from a previous page)

fire can be had for \$175. Most of the cameras carry 500 feet of film. The workroom can be equipped with all necessities for about \$200, even including an appropriate cabinet for filing the negatives.

Just think what such a record as may be made in these days for small outlay would mean if available to the descendants of folks who came across in the *Mayflower* or to the Daughters of the Revolution! We have always inclined to the belief that too much consideration has usually been given to *having* ancestors, and not enough to qualifying ourselves to serve worthily *as* ancestors, when our time comes.

Here's the best possible chance to prove such an experiment worth while. Get busy, if you have the price, the energy and the ambition.

Or, if you prefer, just buy the cabinet and employ professionals to make the motion pictures as occasions present themselves. But see to it that the record is well kept.

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When you feel like saving another 25c, buy another Thrift Stamp and paste it on the same card.

When you have pasted sixteen of these Thrift Stamps on your Thrift Card, take this card to any bank or post office and give it to the man at the Savings Stamp window.

Also give him 13c.

The man will give you a W. S. S.—a U. S. War Savings Stamp.

He will also give you a U. S. War Savings Certificate.

A War Savings Certificate is a pocket-size folder on which you can paste 20 War Savings Stamps.

Paste your War Savings Stamp in your War Savings Certificate.

Take good care of it, as it is worth \$4.13.

On January 1st, 1923, the U. S. Government buys this War Savings Certificate from you, paying you \$5 for every stamp pasted on it.

Thus your War Savings Certificate has made you a profit of 87c on each stamp pasted on it.

This profit is 4% interest compounded quarterly.

It is a good profit and it is guaranteed to you by the U. S. Government—the *safest guarantee in the world.*

Every man, woman and child, in this hour of our country's need, should save money and buy as many War Savings Stamps as he can afford.

You can buy your second War Savings Stamp on the installment plan just as you bought your first one.

Paste your second War Savings Stamp into your War Savings Certificate.

Continue to buy War Savings Stamps in this way until you have pasted twenty of them in your War Savings Certificate.

Then you will have a complete War Savings Certificate.

On January 1st, 1923, the U. S. Government will pay you \$100 for this complete War Savings Certificate.

Thus you have made a profit of \$17.40 on your War Savings Certificate.

This profit is 4% interest compounded quarterly.

It is a good profit and is *guaranteed* to you by the U. S. Government—the *strongest guarantee in the world.*

HOW TO BUY IT FOR CASH

If you do not wish to buy War Savings Stamps on the Installment plan as explained above, you simply pay \$4.13 at the War Savings Stamp window of any bank or post office.

War Savings Stamps cost \$4.13 during the month of February.

After February they go up one cent more each month.

So you see, the sooner you buy your stamps, the more money you earn on them.

If you should need your money at any time, take your War Savings Certificate to any post office.

The post office will give you back your money plus accrued interest at the rate of about 3%.

If you do not wish to go to a post office or a bank, write on a postcard "Send me one 25-cent Thrift Stamp, C. O. D."

And write your name and address on the postcard.

Address the postcard to "The Post Office."

Next day your postman will bring you a 25-cent Thrift Stamp and a Thrift Card, C. O. D.

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This department belongs to the readers of FILM FUN. Write us and tell us what you think about it. If we can help you, write and tell us so. If you like our magazine, tell us about it. If you do not like it, tell us anyway. We want to know just what you think about it.

A. F. B., Eagle Point, Ore.—Mary Thurman's address is care Keystone Film Co., 1712 Allesandro Street, Los Angeles, Cal.

L. J., Chicago, Ill.—You can apply for work at any motion picture studio. There are many in Chicago. You are very young to begin, and my advice would be, stick to your studies and perfect yourself in singing and dancing. This will help you to a better chance.

E. L., Auburn, Mass.—A letter addressed to Pauline Frederick, in care of Paramount Pictures Corporation, 485 Fifth Avenue, New York, will doubtless reach her in due time. Her January release is "Mrs. Dane's Defense." In addition to her appearances on the screen, she has resumed her stage work. We do not know Evelyn Nesbit's address.

Anonymous, Portland, Ore. — How could you serve us so? Whether we agree with you or not—and we do and we do not—it is the sort of a letter we like; it stimulates. And we have another letter of the same sort, on the subject of censors, from Washington, D. C., which, like your own, is signed "A Friend." We would like to reply at length to both, but it is a rule in journalism, never departed from, not to reply to an anonymous communication. Come again, won't you please?

The Twins, Elizabeth City, N. C.—Getting into the pictures is a very difficult undertaking, and many of those who have worked hard and long, and finally have gotten in, wish they were out. Inasmuch as you ask my advice, it is "don't," unless you want to work very hard for a long time at small wages. Olive Thomas is now in California. She was married to Jack Pickford a short time ago. Ralph Kellard will probably receive mail addressed in care of Pathe studios at Jersey City. Shirley Mason's home address is 350 Mosholu Parkway, New York City.

K. Yasuda, Tokyo, Japan.—You will find the addresses you ask for in the "Studio Directory," on the last page of FILM FUN each month. The Motion Picture News Publishing Company is one of the very best of the motion picture trade journals. It is not connected with any other concern. H. M. and E. D. Horkheimer are president and vice-president of the Balboa Amusement Company at Long Beach, Cal. When pictures are advertised as you have noted, it usually means that a picture produced by the one company is being released to exhibitors by the other company.

Studio Directory

For the convenience of our readers who may desire the addresses of film companies, we give the principal ones below. The first is the business office; (s) indicates a studio; at times both may be at one address.

American Film Mfg. Co., 6227 Broadway, Chicago, Ill. Santa Barbara, Cal. (s).
Artcraft Pictures Corporation (Mary Pickford, Douglas Fairbanks, et al.), 485 Fifth Avenue, New York City. Hollywood, Cal. (s).
Balboa Amusement Producing Co., Long Beach, Cal. (s).
Brenon, Herbert, Prod., 729 Seventh Ave., New York City. Hudson Heights, N. J. (s).
Christie Film Corp., Main and Washington Sts., Los Angeles, Cal.
Cosmofotofilm Co., Candler Building, New York City.
Clara Kimball Young Company, Aeolian Hall, New York City.
Edison, Thomas, Inc., 2826 Decatur Ave., New York City. (s).
Educational Films Corporation, 729 Seventh Ave., New York City.
Empire All Star Corporation, 220 S. State St., Chicago, Ill. Myrtle Ave., Glendale, L.I. (s).
Essanay Film Mfg. Co., 1335 Argyle St., Chicago, Ill. (s).
Famous Players-Lasky Film Company, 485 Fifth Avenue, New York City. 128 W. 56th Street, New York City. (s).
Fox Film Corporation, 150 West 46th St., New York City. 1401 Western Ave., Los Angeles, Cal. (s). Fort Lee, N. J. (s).
Gaumont Company, 110 West 40th Street, New York City. Flushing, N. Y. (s). Jacksonville, Fla. (s).
Goldwyn Film Corp., 16 E. 42d St., New York City. Fort Lee, N. J. (s).
General Film Company, 440 Fourth Ave., New York City.
Horsley Studio, Main and Washington, Los Angeles, Cal.
Kalem Company, 325 West 23d St., New York City. 251 W. 19th St., New York City. (s). 1425 Fleming St., Hollywood, Cal. (s). Tallyrand Ave., Jacksonville, Fla. (s). Glendale, Cal. (s).
Keystone Film Co., 1712 Allesandro St., Los Angeles, Cal.
Kleine, George, 166 N. State St., Chicago.
Metro Pictures Corp., 1476 Broadway, New York City. Rolfe Photoplay Co. and Columbia Pictures Corp., 8 West 61st St., New York City. (s). Popular Plays and Players, Fort Lee, N. J. (s). Quality Pictures Corp., Metro Office. Yorke Film Co., Hollywood, Cal. (s).
Morosco Photoplay Company, 485 Fifth Ave., New York City. 201 Occidental Blvd., Los Angeles, Cal. (s).
Moss, B. S., 729 Seventh Ave., New York City.
Mayfair Pictures Corp., 10 Wall St., New York City. 515 W. 54th Street, New York City. (s).
Mutual Film Corp., Consumers Building, Chicago.
Paramount Pictures Corporation, 71 W. 23d St., New York City. 485 Fifth Ave., New York City.
Peralta Plays, Inc., 729 Seventh Ave., New York City. Los Angeles, Cal. (s).
Pathe Exchange, 25 West 45th St., New York City. Jersey City, N. J. (s).
Petrova Pictures, 25 W. 44th St., New York City. 807 W. 176th St., New York City. (s).
Powell, Frank, Production Co., Times Building, New York City.
Rothacker Film Mfg. Co., 1339 Diversey Parkway, Chicago, Ill. (s).
Selig Polyscope Co., Garland Bldg., Chicago. Western and Irving Park Blvd., Chicago. (s). 3800 Mission Road, Los Angeles, Cal. (s).
Select Pictures Corp., 729 Seventh Ave., New York City. 807 East 176th Street. New York City. (s).
Signal Film Corp., 4560 Pasadena Ave., Los Angeles, Cal. (s).
Talmadge, Norma, 729 Seventh Ave., New York City. 318 East 48th Street, New York City. (s).
Thanhouser Film Corp., New Rochelle, N. Y. (s). Jacksonville, Fla. (s).
Triangle Company, 1457 Broadway, New York City. Culver City, Cal. (s).
Universal Film Mfg. Co., 1600 Broadway, New York City. Universal City, Cal. (s). Coytesville, N. J. (s).
Vitagraph Company of America, 1600 Broadway, New York City. E. 15th Street and Locust Ave., Brooklyn, N. Y. (s). Hollywood, Cal. (s).
Vogue Comedy Co. Gower St. and Santa Monica Bldg., Hollywood, Cal.
World Film Corp., 130 West 46th St., New York City. Fort Lee, N. J. (s).

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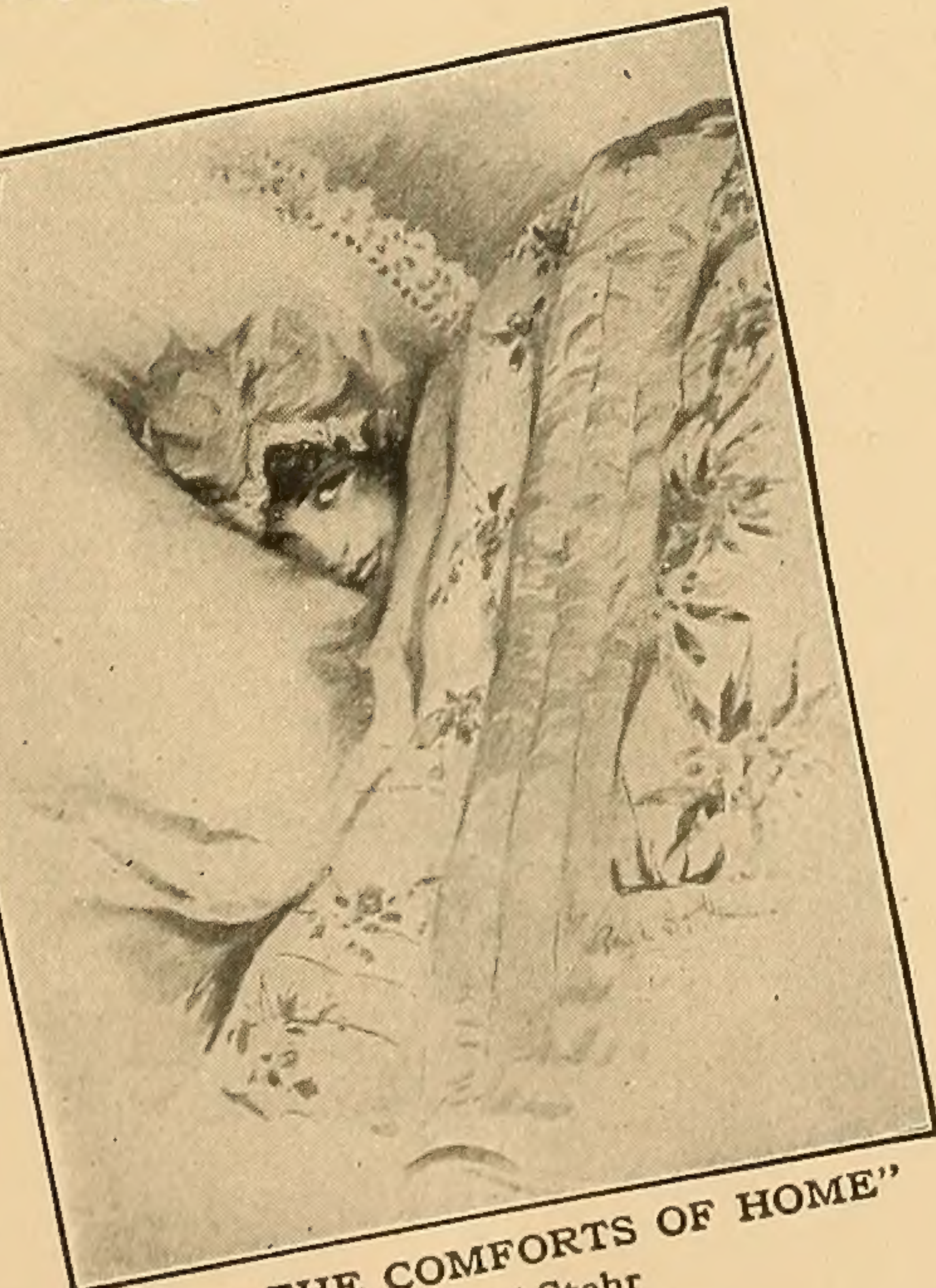


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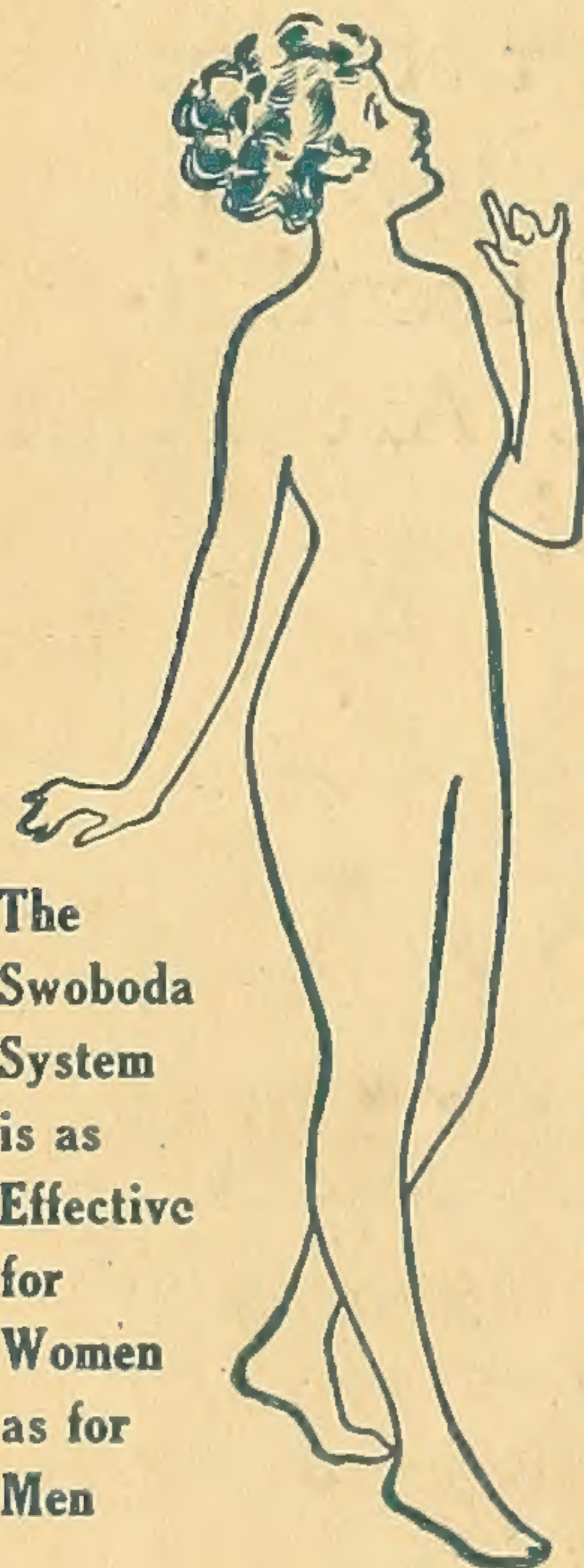
SWOBODA has written a wonderful explanation of the human body and its evolution. This book explains Conscious Evolution and the human body as it has never been explained before. It explains the Swoboda theory and laws of mind and body. It startles, educates, and enlightens. It explains as never before the reason for the evolution of the mind and body. It tells how the cells and their energies build the organs and the body, and it tells how to organize the cells beyond the point where nature left off for you. It will give you a better understanding of yourself than you could obtain through reading all of the books of science and philosophy on the subject of the body and mind, because it explains principles that have never before been explained by scientists or philosophers. It is impossible to duplicate elsewhere the information it gives, and the value of the information is beyond estimate.

Swoboda has written a simple, but the first really scientific and philosophical, explanation of the actual evolutionary cause of old age. This essay is a classic. It will stand for all time throughout all ages as the first basic and real analysis of evolution and ageing of the cells of the human body. It explains the psychological and evolutionary errors and elements involved in the production of ageing. Without being compelled to study text-books on psychology, philosophy, biology, histology, etc., you will, through reading this brief analysis learn fully what is nature, when is nature not nature, what is the cause of growth, maturity, evolution and decay. Swoboda has the happy faculty of being able to put a whole science in a comparatively few words. This essay will interest not only men and women who are merely interested in avoiding the nightmare of old age, and those who realize consciously that they are growing older in body, but it will also interest the scientist, the philosopher, the psychologist, as well as the pure speculator on the subject of life. I predict that every man and woman will read this work

and profit by it. It is the A, B, C of perpetual youth. It will mean astonishment to the scientist. It brings confusion to those who practice self-deception. It brings embarrassment to those who believe old age necessary. It seems bold but this is only the effect of misconceptions concerning the necessity of old age.

You owe yourself a reading of this essay on the Swoboda philosophy and science. It will put you favorably in touch and in harmony with your creative forces. You will harness them, capitalize them, and employ them. The result will amaze you. This essay which Swoboda has written and copyrighted will be sent to you free of charge and free of any obligations to Swoboda, if you will write for it. Just write your name and address on this page, tear it out and mail it to Swoboda, or draw a ring around your name on your letter-head, or merely send a postal, giving your name and address. Do it today. Read it, and learn how to be perpetually young, for you cannot afford to live an inferior life and to grow old. Address

The Swoboda System is as Effective for Women as for Men



CONSCIOUS EVOLUTION

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